

STUDIO PARTIES FOR STAGE STARS.



THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 9. No. 109.

Registered at the
G.P.O. as a Newspaper.

EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES

for the week beginning

SUNDAY,

October 25th.

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IMPORTANT TO READERS.

The address of "The Radio Times" is 2-11, Southampton
Street, Strand, London, W.C.2.The address of the British Broadcasting Company, Ltd., is
2, Savoy Hill, Strand, London, W.C.2.RATES OF SUBSCRIPTION to "The Radio Times" (in-
cluding postage): Twelve Months (Foreign), 15s. 6d.; Twelve
Months (British), 12s. 6d.

The Whole World Kin.

By ANNIE S. SWAN.

[There are few more popular novelists than Mrs. Annie S. Swan, and her intimate knowledge of country life is reflected in many of her books. In the following article she proves what a boon wireless can be to those in lonely farms and cottages.]

ONE of the pitfalls of advancing age is the tendency to become garrulously reminiscent. Within bounds, it is a natural and excusable failing; but out of bounds it causes many innocent persons suffering and boredom. Well, I am back in the heart of the country again, and am now drawing comparisons between then and now.

We were more primitive in those days, but I do believe even in the country we got as many thrills out of life as the moderns now. We had few diversions and enjoyed everything that came our way. But we were certainly isolated. There were occasional dances, concerts, and the evergreen soiree where the long speeches were mitigated by the mysterious contents of the bag you received from a big laundry basket as you entered the kirk. In the house, if you happened to be a member of a large family, you made your own amusements and recreations. You were, in a word, dependent on your own resources.

Now, there is no village or hamlet cut off from anywhere. Even if it is too remote for the onslaught of the char-a-banc, it will have a telephone in the village post-office and, possibly, in some of the houses, and a wireless even in the most modest cottage. I visited such a one the other day for the purpose of seeing an old couple who had been associated with my youth. I heard of their proximity accidentally and bled me with

great joy to discover them. They were living entirely alone in a cottage on the brae-face, but the aerial on the roof indicated that they were not cut off. They had reared a large family on small means, and sent them forth into the big world, where they had all made good, some of them achieving positions of distinction. Not one had lost touch with the cottage on the brae-face, though no persuasion had availed to take the old couple out of it.



Mrs. ANNIE S. SWAN.

They welcomed me with joy, commenting with engaging frankness on the work of the years in me.

"Ay, we're aye here," said the old lady, her bright eyes shining, her cheeks like a winter apple. "They're aye at us to come an' live wi' them, but John an' me's best at home."

"Tell me about all the bairns; how are they getting on? Do you hear from them regularly?"

"Ay, we do, and what wi' readin' the letters and answerin' them, we're keptit very busy. Jamie comes wance a month frae Glesca just to see that oor wireless is workin' a'richt."

I had noticed the aerial overhead as I came in, and now had my attention directed

(Continued overleaf in column 3.)

The Prima Donna's Opera.

The Story of "Lucia di Lammermoor."

THERE are two theories as to how Donizetti came to base an opera on Scott's "Bride of Lammermoor." One—and here is a bit at his fecundity, for he composed about seventy of such works—is that he had exhausted all other possible subjects. The other, and much more probable, hinges on his Scotch descent. He was the grandson of Donald Innes, a native of Perthshire, whose name was corrupted to Donizetti when he went to Italy as a valet.

Written in Six Weeks.

However this may be, *Lucia di Lammermoor* is certainly a masterpiece of the lyric drama, the more remarkable because it was written in six weeks. Ideas flowed from Donizetti's pen with such fluency that he affected to think even Rosini slow, though in fact he, too, was a rapid worker. Sir Charles Hallé asked Donizetti whether it was true that the *Barber of Seville* had been composed in a fortnight. "Oh, I quite believe it," was the reply. "He has always been such a lazy fellow."

Produced at Naples in 1835, *Lucia di Lammermoor* was received with great enthusiasm and, since then, many remarkable representations of it have been staged all over the world. The most curious, perhaps, was one given by Italian children at Terry's Theatre in 1909, when the Lucia was a girl of sixteen and the Edgardo a boy aged fourteen. But most of the remarkable performances have been so for artistic reasons, numerous great singers having taken part in them.

Almost a Riot.

With the stars of the operatic stage, the opera is a great favourite. Tenors of the first order like the part of Edgardo, and that of Lucia is still more popular with light sopranos. The mad scene has been much burlesqued, and there are standard musical jokes about the use of the flute in it. Every student of opera knows, for instance, that Lucy went off her head, not because she was deserted by Edgardo, but because she was accompanied by a flute. Lucia, however, is the prima donna's opera; and it is largely for this reason that so many great names are connected with representations of the work.

Caruso achieved some of his greatest triumphs as Edgardo. He made his first appearance in the part at the Metropolitan Opera House, New York, and after the singing of the famous sextet in the second act, "*Chi mi frena?*" ("What restrains me at this moment?")—accounted the finest ensemble number in the whole range of Italian opera—there was such a demonstration that the policeman in the lobby rushed into the auditorium, staff in hand. He thought a riot had broken out!

When Patti was in Doubt.

In the part of Lucia, Patti frequently created a still greater sensation, and with it some of the most remarkable incidents of her career were associated. She made her debut in it, and afterwards sang it under all sorts of conditions.

Once the Edgardo was a tenor whom she had never seen. So, when she went on the stage, she could not distinguish Edgardo from his brother, both being dressed alike in the first scene. To which, then, was she to sing? While she pondered, the strains of her music came from the orchestra.

"Which is Edgardo?" she asked hastily.

"The one to the left," was the reply.

Immediately she hurried towards him, singing as she went.

In after years, at Vienna, when she was singing in the mad scene, her long flimsy sleeve caught in the gas. Without pausing, she tore it off, and finished the aria. But on getting behind the scenes she faltered.

Another remarkable happening took place at Bucharest. In the middle of a performance of

Lucia there was a loud report, caused by the discharge of a pistol in one of the pockets of a coat hanging over the gallery front. For an instant, everybody on the stage stopped, and then continued, apparently unmoved.

It was as Lucia, too, that Patti had her most terrifying experience. In San Francisco a man threw a bomb, which exploded on the stage. Instantly there were signs of a panic. Noticing then, Patti stepped towards the footlights, and began singing "Home, Sweet Home." After the first few bars the audience settled down again, and when she had finished the interpolated song, the opera was proceeded with as if nothing unusual had happened.

Rebuked by Tetrazzini.

Madame Tetrazzini has also delighted multitudes in the part of Lucia. She sang it in curious circumstances at Puebla, Mexico, where the roof of the Opera House—a sorry structure—leaked atrociously, with the result that the stage was an expanse of water dotted with islands. While on it, therefore, the prima donna held up her expensive long-train gown, otherwise it would have been quickly ruined. This annoyed a woman seated in a box slightly lower than the stage, and, after frowning, she ostentatiously turned away, and faced the audience. Madame Tetrazzini was now annoyed in turn. So when an opportunity came, she crossed the stage, got as near the indignant woman as possible, and interpolated a little address into the libretto.

"Madam," she sang, "you are shocked, very shocked—I know it, yes, I do. But—do you know?—the stage is very wet, and our dresses all are spoiling. Yet, just to please you, I am ready, perfectly ready, to let my dress drag through the wet and be completely ruined if you, dear madam, will promise to buy me a lovely new one."

Some of those near the stage, hearing the words, burst into laughter, whereupon the indignant dame bridled, and shortly afterwards she haughtily stalked out.

In New York, too, Madame Tetrazzini sang the mad scene as it had probably never been sung before—over the telephone to a little girl who was too ill to attend the opera. A telephone operator, hearing of the prima donna's intention, told other girls to listen and, consequently, Madame Tetrazzini had, unknown to her till afterwards, a large audience. Great was the number of "engaged" wires at the time!

T. W. WILKINSON.

"*Lucia di Lammermoor*" will be broadcast from Glasgow and all Scottish Stations on Wednesday, October 28th.]

LINDBRADFORD listeners are promised another "Popular Evening with the Classics" on November 6th. This is being arranged by Mrs. Graham Eldridge, L.R.A.M., who will be supported by Mr. Leslie Mathers (tenor), Mr. James Cunningham (haritone), and Mr. Tom Jenkins (violinist). A number of classical composers will be represented in this programme, including Beethoven, Tchaikovsky, Elgar, and Coleridge-Taylor.

On the evening of Sunday, November 1st, the Concert being given in the music hall in aid of the Benevolent Fund of the Amalgamated Musicians' Union, will be relayed for the benefit of Aberdeen listeners. Miss Miriam Lisette (soprano), Mr. Robert Radford (bass), and Mr. David McCallum (violinist) will take part, while the specially augmented orchestra is to be conducted by Mr. William Swainson. The concert will also be heard by Edinburgh and Dundee listeners.

The Whole World Kin.

(Continued from the previous page.)

to a very natty cabinet enclosed from all dust and possible damage excepting when the moment came for it to give forth its wonderful messages.

"It wis Jamie fitted it up," his father explained with pride; "he's in that line, ye ken, and there's naething aboot it he canna sort; he's awa' o' the brid yins. He wis aye workin' wi' machinery an' that kind o' thing."

"And do you like the wireless? Do you listen to it every day?" I asked.

The old couple exchanged glances, and it was the wife who spoke, "Ay, we like it fine. At first, we couldna be bothered wi' it, it seemed an awfu' lood noise in this wee house. But after a while, when we understood it like, an' John could screw it up and down, we liked it fine. Divent we, father?"

"I aye liket it; it wis her that wis a kin o' fear at it. The first time she heard Jamie speaking the broadcasts she very nearly fainted and said it wisna cenny."

"Havem," said his wife, rather nettled at this exposure of her weakness. "But it is wonderful, isn't it? Noo we sit here, John an' me, on each side o' the fire an' are upside wi' the best o' them, hearin' grand political speeches and sic like."

"Hear her!" said John, with a facetious chuckle.

"She likes naething but that dance music, especially the stuff they ca' jazz. She sits there singin' to it, and caim' her feet up an' down as if she were a young ane. For me, I like something solid, but I suppose they've to gie something for a' tastes. Our Jamie tells us they get week's o' letters at his head-quarters, complainin' aboot the stuff they're gettin', offerin' advice and explainin' hoo much better they could do if they were at the job."

"That kind of advice is not confined to Jamie's business," I ventured to suggest. "Most people who do anything for the public receive their meed of criticism."

"Well, I suppose they need to be keptit up to the mark. But the best o'd a is on Sunday nights when John an' me are sittin' here oor lane over auld an' stiff to go to the kirk in the dark, even if there wis a kirk to go to. Then in a meenit wi' a turn o' the wee handloos, we're awa' in some grand kirk in Glasgow or London, hearin' the singin', the prayers, an' the sermon—I tell ye it's grand, an' pazes the time, besides bringin' us nearer them that's awa'."

"Sometimes we gie a party," she chuckled presently. "That is, we ask a wheen neeches to their teas when it's gann to be a Scotch night."

"Well, the last night they were in, the reels were fair splendid. An' when they played 'The De'il Among the Tailors,' up gets John, takes the dressmaker round the waist, and swings her round as if she'd been a young ane."

When the laugh subsided I rose to go. "All these wonderful inventions and discoveries have made a great difference to country life," I said. "Do you remember the long winters at the old home and how little we had to divert us?"

"They were gaid days," said the old lady, firmly. "An' whiles I'm no' sure whether a' this is richt or whet'er we're no' takin' over muckle up on oorsel's harnessin' the air, an' the water, an' every mortal thing just to mak' plays for us."

"You can't put back the clock," I said, "and I'm sure you wouldn't like to go back to the old days, when letters were slow and there was no telephone or wireless or howless carriages."

I would pay my tribute to what seems to me the greatest wonder of modern achievement. Not only does it bring the country dweller into close touch with the age in which he lives, annihilating distance and opening ever-widening doors of experience and enjoyment. Wireless, like the spirit of brotherhood, seeks to put a grille round the earth, making the whole world kin.

Official News and Radio Gossip.

Studio Parties for Stage Stars.

BEGINNING on Saturday, November 21st, a number of representative theatre stars will assemble at the London Studio at the conclusion of the ordinary programme, for the purpose of giving listeners an impromptu concert party. The most famous artists of the stage and the music-hall will participate in these Saturday night features, which should be appreciated by listeners throughout the country.

Mr. Baldwin's Rectorial Address.

It has been arranged to broadcast the Rectorial Address to be given to the Students of Edinburgh University by the Prime Minister, at 12 noon on Friday, November 8th. The speech will be relayed from the McEwan Hall to Edinburgh Station and will be preceded by an organ recital by Mr. T. H. Collinson, Mrs. Bae., the University organist.

Making Type Talk.

On the afternoon of Sunday, November 22nd, which is St. Cecilia's Day, the B.B.C. propose to broadcast from London a special programme provided by the blind. The idea is that orchestra, readers, organist, and choir, should all be representative of the community of blind artists. It is hoped also to broadcast the sound of that ingenious mechanical device which can translate type into the sound of the words it represents.

A Birthday Programme.

In view of the fact that the real birthday celebration of the B.B.C. will take the form of the "Radio Revel," on December 15th, it is not proposed to organize any special programme on November 14th, the actual occasion of the anniversary. However, there will be broadcast on that night a sort of birthday programme containing an element of extravaganza, such as was contained in the programme given on the same occasion two years ago. Members of the staff of the B.B.C. will engage in an impromptu entertainment which should have its elements of surprise.

Dance Music from the Albert Hall.

On November 11th, listeners to all stations will have an opportunity of dancing from eleven o'clock till midnight to the strains of Conelli Windcott's Band, relayed from the Royal Albert Hall on the occasion of the Royal Northern Hospital Ball.

Lord Grey to Broadcast.

The Rt. Hon. Viscount Grey of Fallodon, K.G., who is a great lover of birds as well as an authority upon foreign affairs, will be heard by listeners on October 28th, when he is to deliver a lecture in the Botanical Theatre, University College, Gower Street, on the subject of "The Open Air Sanctuaries of the National Trust."

A Military Tattoo Feature.

On Monday, November 2nd, London Station will reproduce for its listeners something of the enjoyment the general public has had from the Military Tattoo at Wembley. At 8 p.m. the "2LO" Military Band, conducted by Mr. Dan Godfrey, will play a march, an intermezzo and a selection of a popular nature; at 8.30 p.m. will be given a Radio-view of a Military Tattoo, followed immediately by the sounding of the Retreat by bugles and drums of the 2nd Scots Guards.

This will be followed by an Infantry March Past and Figure March, introducing the "2LO" Military Band, Pipes and Drums and Fifes of the 2nd Scots Guards, while choral items will be sung by the Wireless Choir. Next comes a Fanfare, played by the Trumpeters of the Life Guards, an Artillery Musical Drive and "Mars Mechanized," introducing the tanks, anti-aircraft batteries and aeroplanes of the Royal Air Force, and a Grand Fiddle and March Past, at 8.55 p.m.

A Poultry Choir.

During the Children's Hour, on the afternoon of Wednesday, November 18th, an army corps of

fowls, including hens, ducks, geese and other members of the same and allied species, will contribute to the entertainment of listeners. The B.B.C. propose to broadenest the atmosphere and sounds of the National Poultry Show at the Crystal Palace. Some poultry enthusiasts declare that on this occasion they will demonstrate the possibility of discipline among hens, and they even go so far as to prophesy the impression of choral effect in at least some of the items broadcast from the Crystal Palace.

An Armistice Day Broadcast.

Manchester Station will broadcast the Armistice Ceremony from Albert Square on November 11th, and in the afternoon will give its listeners a programme worthy of the occasion under the title of "Blow out, you bugles, over the rich Dead, the first line of one of the now famous sonnets written by Rupert Brooke in 1914.

"What is Intelligence?"

Starting from the first week in November, a series of discussions, entitled "Round the Table," is being organized by the Manchester Station, with the co-operation of Professor T. H. Pear, Professor of Psychology at Manchester University. The first discussion is to take place between Professor Pear and Dr. Stanley H. Jackson, at 7.40, on November 3rd. They have chosen as their subject "What is Intelligence?" No doubt, this will lead to further debates in which women as well as men will take part, and listeners should be able to extract ample amusement as well as information from them.

Famous Orators.

On the occasion of the annual dinner of the National Institute of Industrial Psychology, on November 12th, the main speeches will be relayed from the Trocadero Restaurant, between 9 and 9.30 p.m. The speakers of the evening will be the Prime Minister, Earl Balfour, the Rt. Hon. Sir Arthur Steele Macdonald, Minister of Labour, the Rt. Hon. J. H. Thomas and Mr. W. L. Roberts.

"Hiawatha" at Birmingham.

On Saturday, November 7th, Birmingham listeners may look forward to an important concert which is being relayed from the Town Hall, Birmingham, where it will be performed by the City of Birmingham Choir together with the "SIT" Repertory Chorus and the Station Symphony Orchestra, conducted by Joseph Lewis. The artists are Miss Dorothy Silk (soprano), Mr. Tudor Davies (tenor) and Mr. Harold Williams (baritone). The first portion is composed of Coleridge-Taylor's *Hiawatha*, and a miscellaneous concert will take place in the second half.

Songs of the Fleet.

At Glasgow Station the outstanding event of next week is the programme to be relayed to Darnley on Saturday, when listeners will have the opportunity of hearing again Stanford's "Songs of the Fleet," sung by Mr. Robert Watson, and a newcomer to "580," Miss Margaret Stephen

(soprano), who is singing two groups of light ballads. The central feature of the orchestral programme will be Glazounov's Ballet, *Rossini's Amore*. After the Hallé concert, relayed from Manchester, and a short programme provided by Mr. James A. Cooper (violinist) and the Station Orchestra, a novelty will be introduced in the feature "Dreams," at 9 o'clock.

The Scottish Flavour.

The weekly Scottish flavour in the Glasgow programme on Friday, November 6th, will be given by Mr. Augustus Beddie, in "Whaupie," by Joseph Laing Waugh. At 8.30 there will be a recital of chamber music by the Music Society String Quartet, and after a short talk by Lord Blythwood on "Poppy Day," Miss Jeanne Paul and Miss Leonie Lancelles will entertain.

A César Franck Symphony at Cardiff.

A Symphony Concert will be given on Sunday, November 1st, at Cardiff, and among notable works to be performed by the Cardiff Station Symphony Orchestra is César Franck's "Symphony in D Minor." This work is undoubtedly the finest of Franck's compositions, and in it is developed to perfection the classical style as set by Beethoven. Another important item in the same programme is the introduction to Act II. of *Kriegsfelder* by Humperdinck. Although not so well known as *Hansel and Gretel*, by the same composer, *Kriegsfelder* is considered by many to be an even finer work. Like *Hansel and Gretel*, it is a children's opera.

"Ragtime Revel."

Cardiff's "Ragtime Revel" is fixed for Saturday, November 7th, and, needless to say, the music will not be too serious. Special interest attaches to the inclusion of the entertainers, Mr. Jimmy Campbell and Mr. Reg. Connolly. They are the composers of the popular "hit," "Show Me the Way to Go Home," and in this programme they will include another of their successes, "Oh, Darling, Do Say Yes!"

Japanese Impressions.

An interesting half hour will be given at Boume-mouth on Saturday evening, November 7th, entitled "Some Japanese Impressions," by Major Cooper-Hunt, with illustrations. Major Cooper-Hunt is well known to listeners for his interesting Talks on Tennis, and for his Impressions of Japan and China, which make an original feature.

Plays in Nottingham Programme.

It is some time since the dramatic element has featured in the Nottingham Station Programme, but, on November 6th, listeners will have an opportunity of hearing two plays, *Soth East and Soth West* and *The Brass Door Knob*. On the same evening, Miss Wynne Ajello (soprano) pays her first visit to the Station, and the Nottingham Harmonic Glee Society will render "Songs of the Sea."

A New Feature at Hall.

There will be an innovation in the Hull Station Programme on Thursday, November 5th, when a series of weekly Musical Appreciation Talks will begin at 11.30 a.m. These are to be given by Mr. Moses Baritz, who has already given a series of instructive talks from the studio. The first of the new series, which will be illustrated with the aid of gramophone records, will be entitled "Tragedy in Music."

A College Concert Party at Dundee.

A Concert Party from University College, Dundee, will sustain the local programme at Dundee Station on October 20th. This party will include Mr. Alastair Gilles (pianoforte) and Mr. James Kelman, who will give violin solos and conduct the orchestra. The College Dramatic Society is to present a play by J. J. Pelt, the author of "Wes Macgregor," entitled *The Pie in the Hat*.

CASH FOR RADIO EXPERIENCES.

THE Editor of "The Radio Times" invites readers to send him their most amusing and surprising experiences in connection with radio. One guinea each will be paid every week for those stories which the Editor considers to be the best submitted. Mark your envelopes "Stories" in the top left-hand corner and address them to "Stories," "Radio Times," 8-11, Southampton Street, Strand, London, W.C.2. Stories should not exceed 250 words each, and the Editor cannot enter into any correspondence or return any stories that are submitted.

Our Point of View.

Stamping Out Oscillation—A Vision of the Future.

ALL of us who have experienced the horror of our broadcast programmes being absolutely ruined by the howls and groans and shrieks of oscillators know the enmity we feel against the careless and sometimes wilfully malicious spoilers of other people's enjoyment.

In several recent cases, sufferers have taken matters into their own hands and have martyred their oscillating neighbours. We have heard of acrials being cut down or "earthed" where their owners have been suspected of "howling," and in one town some people actually resorted to fisticuffs.

In another case, a local wireless society announced its intention to send round a gang of bruisers to beat-up oscillators. Such conduct is not only un-British; it is also ineffective. Oscillation can only be stamped out by patient education and by the ordinary processes of the law. Efficient machinery exists for dealing with it on these lines. The B.B.C. sees that complaints of interference from reaction are forwarded to the proper Government authorities. If you are sufficiently certain that your neighbour is an oscillator, you will be doing a public service by telling the B.B.C. enough about his wireless sins to enable them either to educate him out of the error of his ways, or to invoke the influence of the law.

WHEN PERFECTION REIGNS.

WE have read a great deal recently about all that wireless is going to do for us in the years to come—how, by the use of electro-magnetic waves sent out from super-transmitting stations, our houses will be illuminated, our food cooked, and our boots cleaned. But what about the future of broadcasting? How will listening be affected by developments, on which experts all over the world are concentrating?

We put this question to one of our foremost engineers and his prediction was that in ten years' time wireless will be perfected out of all recognition as we know it to-day. He referred particularly to receiving apparatus. In those days, he said, there will be no home-made sets. Manufacturers will turn out such perfect instruments on mass-production lines that it will be wholly useless and uneconomical to build one's own. Every householder will buy a wireless set as he would to-day purchase any necessary piece of furniture. No technical skill will be required to receive wireless concerts, the mere turning of one or two knobs to certain pre-determined positions will "bring in" the programmes of several stations with clearness and faithfulness of reproduction. Batteries and accumulators will have disappeared as part of the wireless equipment in towns and cities, valves will be worked off the public electricity services, and wireless maintenance engineers will periodically inspect and keep our sets in working order in the same way as piano-tuners visit our homes to-day. And jamming and oscillation and atmospheric troubles will be unheard of.

Delightful! But what a lot of work somebody has got to do in the next ten years!

REDUCING BREAKDOWNS.

STATISTICS assembled especially for us show that the average time lost by the B.B.C. Stations through breakdowns in their transmitting apparatus is less than one-tenth of a second for every programme hour. Most people would agree that this is almost negligible. It is encouraging to know that this is a much lower percentage than is the case with any other broadcasting system.

While, of course, with mechanism of such delicacy, depending upon so many factors and requiring constant adjustment, it is not possible to give an absolute guarantee against the occurrence of breakdowns, nevertheless, it is our object this year so to reduce intermissions due to technical failure that the average time lost by breakdowns shall be reduced from one-tenth of a second per programme hour to one-hundredth of a second per programme hour.

RADIO AND SHORTHAND.

TWENTY years ago, it was generally understood that ninety per cent. of those who took up shorthand soon dropped it and forgot all they had known about it. Now, with shorthand the practice stage is the most prolonged and difficult. In the absence of constant practice for some years, the art is never really acquired. Some early enthusiasts got their practice by taking down sermons in church. But this proved to be neither as general nor as regular as it should have been.

Now it is suggested that shorthand students should take down interesting passages from broadcast talks. The speakers do not exceed an average of eighty-five words a minute, and often speak a good deal more slowly than this. Here is, indeed, an invaluable opportunity for those who are beginning their shorthand and for those who wish to keep in practice. It is better than formal dictation and represents yet another of the practical educational purposes to which broadcasting lends itself.

INTELLIGENT LISTENING.

THE doctrine of intelligent listening requires stronger advocacy than it has received in the past. Judging from a large proportion of the correspondence which reaches the B.B.C., there is still a considerable section of listeners who believe that all items of all programmes should be equally acceptable to each listener. We have never pretended that our existing system makes this possible. When we have reached the position where we can provide adequate alternative programmes available to all listeners, we may then be able to invite continuous listening. But, at present, we earnestly suggest that listeners should make a careful study of *The Radio Times* and should avail themselves only of those items which are likely to be attractive to the individual taste.

The evidence at our disposal goes to prove that there is in nearly all our programmes something of special interest to every section of the community. We do not profess that all items are acceptable to all sections alike.

Wireless Wisdom.

Points From Talks.

Will Power and the Child.

THE child must be encouraged to strive for the fulfilment of any piece of work he has set himself; he must be encouraged to attempt difficult tasks and to experience the joy of achievement. Every child is born with a natural tendency to concentrate. Even the tiny baby will stare at an object that attracts him for several minutes at a time, and the toddler will occupy himself for hours in learning to perform physical feats such as climbing a stair or pushing a chair about. The child should never be unnecessarily distracted from his self-imposed tasks. This is the best way to help him to develop will-power.—Miss Muriel Winch.

A One-Ship Navy.

IRELAND is unique in many ways. It is now a kingdom with its king in Denmark. It has no railways, no army, and never had one. It has never been at war. Its navy consists of one converted fishing trawler armed with one gun. But, all the same, this little boat does splendid work in guarding the famous fisheries which are Ireland's main source of wealth.—Capt. H. G. Mansfield, M.C., F.R.G.S.

A Near Thing.

FOR some years after the war, those most competent to judge were really doubtful as to whether Europe was recovering, or was going to recover, from those four disastrous and destructive years. It was a near thing, and if European civilization has this time only been shaken and not shattered, it is as clear as anything in human affairs can be that it would not survive another great war with improved methods of destruction.—Sir Arthur Selten.

Weapons of Long Ago.

YOU will find that if you select a potato-shaped stone and hold it in your left hand, while you give it a sharp blow near either end with another flint, or other hard stone, held in your right hand, you will knock off a good-sized piece, and that a smooth flattish surface will be present where the break occurred. Then, if you deliver blows with your hammer-stone round the edges of this surface, flakes will be detached, and these will be so sharp that you could give yourself a passable shave with them, if you were bold enough to try.

This is the way in which prehistoric man flaked his flints, but he did not use the flakes for shaving, but made them into weapons with which he killed animals and human beings, with, no doubt, great zest and pleasure.—J. Reid Moir.

Doggy Hints.

I AM quite convinced that if a dog receives a fair proportion of meat in its daily menu, it will be much more robust, and far more able to withstand successfully the ravages of distemper, than the bread-and-soup-fed, or plain biscuit-fed dog.

The proportion I generally advocate is two-thirds of the total ration, the remaining third to consist of a mixture of green vegetables, potato, rice, bread, fish and biscuits, etc. An excess of meat with an insufficiency of exercise will, at times, render a dog objectionable, and the obvious remedy is to decrease the one or increase the other until a satisfactory medium is attained.—A London Veterinary Surgeon.

The Victorian Influence.

IT is the fashion to deride the Victorians, yet we are to-day what they made us and their influence in many instances still lives. We may have gone beyond Darwin, Huxley, Wedgwood, Madox Brown or William Morris, but all over the world the influence of their work and thought is alive to-day, and this disproves Mark Antony's words, "the evil that men do lives after them, the good is oft interred with their bones," for even Shakespeare was sometimes wrong, and the good that pioneers do is never interred with their bones.—Amelia Defries, M.R.I.

PEOPLE YOU WILL HEAR THIS WEEK.



[Lange.]

Miss REBECCA CLARKE, some of whose musical compositions will be played at London on October 26th, 5.30, in other stations.



[George.]

Mr. PAUL ROBESON, the celebrated Negro actor, will broadcast from London on October 26th.



[Palmer.]

Miss PHYLLIS MONKMAN, the popular "Co-Optimal," is broadcasting from London on October 26th, 5.30, in all stations.



[Lange.]

Mr. T. C. STERNDALE-BENNETT will give songs at the piano at Birmingham and Manchester on October 26th and 27th, respectively.



[Arbuthnot.]

Mrs. DE NAVARRO, better known as MARY ANDERSON, the famous actress, will be heard by Birmingham listeners on October 26th.



[Lange.]

Mr. IVOR WALTERS (Tenor) will be heard from Coventry on October 27th.



[Lange.]

Miss MAUD NEILSON (Soprano), who is to broadcast from Newcastle on October 30th.



[Lange.]

Mr. LADDIE CLIFF, the well-known actor, will broadcast to all stations on October 28th.



Miss MARION BROWNE (Soprano) is singing at Coventry on October 27th.



[Lange.]

Miss MARGARET STEWART (Soprano) is broadcasting from London on October 31st.

Do You Like The Children's Hour?

Some Criticisms Debated.

[The writer of the following article is the wife of the Rt. Hon. C. F. G. Masterman; her views will be read with interest.]

BY LEVY MASTERMAN.

WHAT is the aim of the Children's Hour? So far as I am able to discover, it is to supply something that is pure amusement and recreation for children, in the space that occurs between school and home lessons. This makes its special difficulties. It is easy to supply substitute or supplementary lessons, partly because children are not extremely critical of anything offered them as a substitute for a lesson.

The second difficulty, I imagine, is to supply something that the grown-up people will not wish to listen to, for which they will be willing to surrender the headphones to the child as soon as it begins.

Scaring Off the Grown-Ups.

Take, I suppose, is the reason why none of the "stars" ever perform in the Children's Hour. Otherwise, I cannot see why the children should not sometimes have their share of Paderewski or Albert Sammons. It is nonsense to suggest that they "would not appreciate" them. Of course they would not, but that is no reason why they should not have the chance to begin.

And I cannot believe these great artists would feel it beneath their dignity to recruit the audiences of the future for the inheritors of their fame.

I suppose it is for the same reason, the necessity for weaning off the grown-ups, that programmes often excellent are swamped and enmeshed in a quantity of childish chatter. In connection with this, I have noticed a curious difference between the children who listen through headphones and those who face the loud-speaker.

What Children Resist.

The first do not mind the "Now, children—listen, children—remember, children, 'business.'" Probably they ignore it. The children who are sitting with grown-up people, however, resent and dislike it, and have been known to bolt from the room. They feel personally belittled and insulted.

If the idea is to keep away the grown-up listeners, it may be inevitable, but I think it is, nevertheless, a pity. Children do not care to be reminded that they are children; and if, as a matter of fact, they did forget it for a while, no great harm would be done.

This surrounding chatter is really my chief criticism of the Children's Hour. It is, to begin with, by no means always audible, an exasperating factor. Further, the Uncles and Aunts, though they choose their items well and perform them creditably, do not seem to realize that "patter" is a professional acquisition, not to be casually achieved.

Perplexing Experiment.

In general, I think a sharper distinction might be made between the easy and trivial, especially in the case of pieces of music. Beware of "easy pieces"; part of the invisible audience is probably studying them and has no wish to hear them. Children can follow and understand much more "heavy" items than they are usually given credit for.

As suggestions for new items (without criticism of those already provided) what about Mr. John Goss and his choir singing shanties, airs from well-known operas with a word or two explaining the context, a concert for children arranged by Sir Hamilton Harty, similar to a very successful one the Hallé Orchestra performed last year in Manchester, a sketch by Mr. F. W. Thomas or Mr. A. P. Herbert—in fact, a large number of items which are quite attractive to older people?

Broadcasting is new and the Children's Hour even newer. That is why there still pervades an atmosphere of amateurishness and rather perplexing experiment.

[By the B.B.C. official responsible for the London Children's Hour.]

IDEALLY, the Children's Hour programmes should be something which "holdeth children from play, and old men from the chimney corner." Its primary aim is to do only the first of these two things; but, if successful in this, it will be found to do the second also—at least, in many cases.

Since the B.B.C. began to develop an Educational Programme on definite and careful lines, the function of the Children's Hour has ceased to be an informative one—otherwise than incidentally; it has become recreative in character. If there is something more than mere recreation unobtrusively incorporated in it, so much the better; but the proper purpose should be entertainment of a high quality.

A Serious Difficulty.

Children of all ages, from extreme youth to sixteen and even eighteen years of age, claim a place in the "Corner." This obviously creates a serious difficulty, for the requirements of children included in these limits vary very widely indeed. At some stations there are two "Corners"—one for those who have not entered their teens, and the second for those who have. At other stations efforts are made to provide for the whole audience under one plan. Where the latter course is adopted, it is necessary to take the age range as from about eight to about fifteen years.

The procedure adopted some months ago for London and Daventry should be of interest as indicating something of the efforts that are being made. Here it has been found desirable to plan programmes on a basis of four-week units.

Reasonable Programmes.

Each of the latter includes the following features—which, collectively, seem to include most of the types of item that can reasonably be called for—Stories: Fairy stories, school stories, adventure stories, legends and folk-lore, extracts from literary classics, nature stories, stories of great people and great achievements.

Simple recreative chats on: Music, books, hobbies, the Zoo, stars, travel, children's gardens, railways, the countryside, the story of man.

Music: Solos on the piano, violin, 'cello, cornet, bassoon, flute, clarinet, oboe; ballad songs, humorous songs, dance music.

Revisions: Of various kinds—including famous poems.

Special features: A news bulletin, a programme of items by children, a competition, a play, a complete programme by a concert-party, and humorous dialogues.

The ingredients are mixed so that each day's programme comprises three types of item combined to give variety and contrast. Other features are being noted down for experiment.

"Patter" and "Back Chat."

In order that those who take part in the programmes may retain freshness, the practice has been adopted (except so far as announcing is concerned) of taking an active share on only one, or at most two, evenings per week.

Though many of the child listeners love the exchange of repartee between those who are rendering the programme, it is realized very fully that promiscuous "patter" and "back-chat" offer a ready target for criticism and tend to lower the tone of the proceedings. More and more, therefore, an attempt is being made to restrict these to matter that has been prepared and rehearsed in advance.

Not infrequently disapproval is expressed of the reading of birthday greetings. A study of correspondence day by day reveals the fact, however, that these are a very popular feature and that a large number of children listen not only once a year to their own names and present locations, but regularly to those of other children.

Genius Son of a Slave.

The "Emperor Jones" Talks.

WHEN, on October 30th, you hear Mr. Paul Robeson, the eminent Negro actor, broadcasting the old songs sung by his race for generations, you will be listening to a very remarkable man.

Mr. Robeson, as all London playgoers know, has been appearing at the Ambassadors Theatre in *The Emperor Jones*, a play by Eugene O'Neill, in which he takes the part of a tyrant Negro who rules the primitive inhabitants of a tropic isle. The crisis in the piece is reached when the self-proclaimed emperor is tortured by the memories of the crimes he has committed and is pursued by weird racial phantasms that oppress him with a sense of overwhelming horror. It is in his portrayal of the Negro tyrant's emotional reactions to this particular set of circumstances that Mr. Robeson reaches great heights as a tragic actor.

What Slavery Means.

"As I proceed with the part, I feel civilization slipping, as it were, off my shoulders," he said. "The piled-up horrors become intensely real. I live through the degradation of the slave mart; I feel the terror of the Negro bought and sold into bondage. My father, you know, was a slave in his youth. As a youngster, I used to listen to him, with bated breath almost, telling of the days of his servitude. What slavery means I came to realize at a very early age; the pity of it has remained with me ever since."

"And it hasn't made you bitter?" I asked him.

Mr. Robeson's whitest of white teeth flashed as he smiled.

"Why, no! The stories my old dad used to tell me are vivid in my memory; but—well, those bad times are over. What we have got to do is to go forward. There is still too much wild talk about the colour question; some of it wounds me deeply, but I don't let myself get mortified about it. I conserve my energies for my work as an actor. I realize that art can bridge the gulf between the white and black races, though they cannot mix either their blood or their ideals. After all, the Negro has much to be proud of: he has a virility and certain talents that other races don't possess."

A Changed Opinion.

"And now how do you feel about broadcasting?" I said.

"Well, I have broadcast quite a bit in America, and I wasn't much impressed with the results. After hearing certain artists broadcast, I came to the conclusion that radio couldn't do my art real justice—whether it was radio's fault or my own, I found it hard to decide. But after hearing radio in England, I've changed my mind. I think that the broadcasting system and the results it gives are better here than in America."

"And I hope that you will believe me when I say that I am thrilled at the prospect of talking and singing to—how many is it?—ten million British listeners," Mr. Robeson added. "The thought of it almost scares me!"

But Mr. Robeson, who is a graduate of Columbia University, a barrister, and one of the most cultured men of his race, did not look as if he would be easily scared. Six feet four, with the frame of a Hercules and, assuredly, the strength of an ox, he made a magnificent figure of a man as he rose to say goodbye.

RODOLPH POORE.

In the afternoon on Tuesday, October 27th, Mr. John Humphreys, M.A., will continue his talks to schools from Birmingham Station, and on this occasion his subject will be "Excavations of the Buried City of Viroconium." In the Afternoon Topics, Miss Mabel Rose, of the Discussion Society of the National Council of Women, will give a talk on "What Insurance Means to Women," which will be followed by a short debate.

Music and Trash!

By Pierre DeBacker.

[Mr. DeBacker is Concert Master of the Westinghouse Symphony Orchestra at Station "KDKA," Pittsburgh, U.S.A. Recently, he paid a holiday visit to Europe, during which he performed as a violinist in the Wireless Orchestra at "2LO" and other broadcast stations in Paris and Brussels.]

I GOT my first impressions of broadcasting in Great Britain from the printed programmes. The excellence of these programmes from the musical standpoint astonished me.

Engineering technicalities are not my concern, but I do know something about the great progress we in America have made during the past eighteen months in improving the standard of musical items given from our radio stations.

So marked has this progress been that I formerly imagined we must be pioneers of musical advancement through radio, as we are pioneers of radio itself.

I was wrong.

Jazz Mad.

The musical parts of your wireless programmes are equal in standard to those of any country in the world, and better than those of most countries. You have taken up radio for entertainment purposes much more seriously than we did in America since the time when your broadcast service first started. Today, broadcasting is established as a real British institution. It must be so for nearly two million people to pay for listening to such high-class programmes as the B.B.C. transmits every night.

Broadcasting is, and will be, an education always. Nothing in 100 years could have taught so many people to appreciate good music as broadcasting has done in three.

Two years ago, the whole of America was simply jazz mad. Three-fourths of the radio programmes consisted of jazz noises and music of the jazzy kind. To-day, all this has changed. Now, we broadcast as much good music as we formerly did jazz. The change has come because listeners wanted it. In fact, they demanded it.

Born of Ignorance.

Periodically we at "KDKA" ask our listeners for comments on the programmes. More and more people have asked for classical music instead of "trash," and we have re-arranged our concerts accordingly. These requests are very important because we know from experience that the listeners who prefer "trash" will go to much more trouble in asking for it than the man who wants good music. So we know we are working on the right lines.

Except for radio, scores of thousands of people would never have heard enough good music to know whether they liked it or not. This applies to city dwellers as well as to people in the country districts. You cannot fill a concert hall, no matter how much you advertise the artists, if people imagine they will not like the kind of programme you put on. This imagination was born of ignorance and want of appreciation of good music.

Asking for More.

The radio stations gave a little good music in their programmes to begin with. If some people did not like it at first, they did not dislike it. Gradually, as listeners became subconsciously educated to better things, they did like it, until at last they asked for more because they really wanted it.

You find it reflected to-day in ways you would least expect. I have heard office boys and lift attendants in Pittsburgh whistling bits from the classics. Formerly, the repertoire of these people consisted entirely of popular, trashy tunes. I am told that you in Great Britain have moved on very similar lines; but I think your progress has been faster than ours.

The Oldest Road in England.

By E. Le Breton Martin.*

Idlebush Barrow on Woolstone Down
Is many a mile from London Town—
And of all the folk who go down the Strand,
How many know that 'tis in the land?

'Neath Idlebush Barrow on Woolstone Down
Lie men who first fastened London Town—
Norseman, Saxon, Roman, Dane,
Horseman and footman, carl and thane.

Idlebush Barrow on Woolstone Down
Is just as much England as London Town,
And but for the heroes who lie there dead,
London might be a barrow instead.

AND past Idlebush Barrow on Woolstone Down passes a branch of the oldest highway in England, the loveliest road, to my mind, in the kingdom, the old Icknield Way that, beginning somewhere in Suffolk, wanders through the shires to far-distant Cornwall, and South Wales, a road that was old when Caesar's cohorts tramped along it.

A Stiff Climb.

Much of it now is merely part of the metalled highway along which the motor-cars speed. The stretch about which I would like to say something now is the thirty-odd miles between Stratley-on-Thames and where Wiltshire meets Berkshire, most of it a ribbon of green turf that winds its sweet way over the Berkshire Downs, where naught save "the barrow and the camp abide, the sunlight and the sword" to tell of the far-off times when it was primitive man's obvious path from east to west and west to east.

It is a stiff climb up from Stratley, but it is worth it. For once the top is reached, you are on the summit of the downs, along the crest of which runs the wonderful old road of the Iceni, for Icklingham, in Suffolk, marks the site of the ancient capital of the Iceni, and gives its name to the road, though in Berkshire it is called the Ridge Way, and by the natives the Ridge.

Wild Beasts and Hidden Dangers.

At the foot of the downs, through Blewbury, Upton, East Hendred, Wantage, Kingston Lisle and so to Swindon, runs the Lower Icknield Way, the Port Way of the Romans. But the Ridge Way bears proudly across the summit of the hills, and for mile after mile you may walk along the grass-grown track, in a solitude that makes it hard to believe that London is less than sixty miles away.

There are no towns or settlements on the Ridge to-day. Yet, as you walk along it, you will pass many evidences of its by-gone importance as a strategical highway in the days when the valleys below were swamps and infested with wild beasts and hidden dangers.

Twelve miles along the downs from Stratley, well

SONGS WORTH KNOWING.

"Down in The Forest."

THIS is one of the most melodious songs that Sir London Ronald has written. The words are from "A Cycle of Life," by Harold Simpson, and we publish them by permission of the copyright owners, Messrs. Enoch and Sons, Ltd.

Down in the forest something stirred,
So faint that I scarcely heard;
But the forest kept at the sound,
Like a good ship homeward bound.
Down in the forest something stirred,
It was only the note of a bird.

Now in the morning of life I stand,
And I long for the touch of your hand;
I am here, I am here at your door,
Oh, love, oh, love, we will wait no more.
Down in the forest something stirred,
It was only the note of a bird.

above the 500 feet level most of the way, with glorious views to cheer your eyes, you will reach a commanding eminence marked in the Ordnance map as Scutcheamers Nob—Scotcheman's Hob, the old Berkshire folk call it. Its real name is Cwicksel-



slaw, and there, standing in a copse just off the track, you will find the old grave of the West-Saxon King Cwicksel, a large tumulus that formerly measured 400 feet round at its base and was nearly eighty feet high. But the excavators have played havoc with the old tomb, and now it is but half that size.

The Blowing Stone.

There is one great satisfaction in tramping along the Ridge Way towards Wiltshire—you cannot get lost. You merely carry on along the Roof of the World, so to speak, until eventually you reach, let us say, the top of Blowing Stone Hill, when you know that you are in the Tom Brown country.

Near the bottom of the hill, in a wayside cottage garden, is the Blowing Stone, from which the hill takes its name. In olden days the Stone used to stand upon the Downs. It is a Sarsen Stone—in geological phraseology, a lump of hardened sandstone from the Bagshot sands that used to overlay the chalk—with a hole in it, and for a modest fee you may endeavour to blow through the hole and produce a sound like an inferior foghorn. Unless you have a snub nose, you are advised to let the custodian of the stone produce the sound for you. Otherwise, you will probably flatten your nose to the required shape before producing any respectable noise.

The Legend of the Cave.

A mile beyond Blowing Stone Hill, we come to the highest point of the Berkshire Downs, Uffington Castle, over 900 feet above the sea, with its famous White Horse cut in the turf from the grass-grown ramparts of which a glorious view is to be obtained on a clear day. It is said that you may even see the smoke of Birmingham, and you can certainly see the Cotswold Hills and the borders of the Welsh Marches.

It is a lovely walk over the Downs from Uffington Castle to Lambourn, with its racing stables. You go past Idlebush Barrow and the Hangman's Stone to Lambourn, where Alfred's widow retired on the death of the King.

But let us go on along the Ridge Way for a mile, where we shall find, in a copse to the right, the remains of the old long barrow or neolithic tomb, known as Waylands Smith's Cave, which is, indeed, no real cave at all, in spite of the local legends and the stirring account of it in Scott's "Kenilworth."

"You must tie your horse to that upright stone that has a ring in it, and then you must whistle three times, and lay down your money on that flat stone, and then sit down among the bushes and not look for ten minutes. Then you will hear the hammer clink. Then say your prayers, and you will find your money gone and your horse shod."

Those, of course, were the words of Holgholin to the traveller in the novel concerning the magic shoeing-smith, the Vochar of Norse mythology.

* In a Talk from London.

News from the Aunts and Uncles.

The Children's Corner.

Manchester's New Uncle.

MANCHESTER children have a new Uncle—Uncle Harry—who is Uncle Eric's elder brother. His beard is almost as long as Uncle Eric's used to be before it was cut off; and there is one thing he can do that Uncle Eric can't—he can sing. Kiddies should look out for him on Mondays. The Aunties and Uncles are having a splendid response to their appeal for all sorts of novelties for the stall in the Manchester Wireless Exhibition which starts on October 27th.

A Big Postbag.

Letters are coming in thick and fast now that evenings are dark and cold. But the Cardiff postbag is very capacious and will hold any amount of applications for enrolment as Radio Sunbeams, say the Cardiff Uncles.

"Queer Fruit."

An amusing story was sent in to Glasgow Station the other day by a small niece. How the Uncles did laugh when they heard it!

Mary, who had been taken by her mother to visit an Aunt, suddenly caught sight of a new cage with pretty green love-birds in it hanging at the window. "Auntie," she exclaimed, "aren't your canaries ripe yet?"

Do You Like Books?

Children who are fond of reading should listen to the chat on "Books" from the Belfast Children's Corner on Monday, November 2nd. Write to the Aunts and Uncles and tell them what sort of books you like and who are your favourite characters.

The Belfast Radio League is growing apace. On Thursday, November 5th, Aunt Eyre will have something to say about the aims of the League and various plans for the winter. Hurry up and get your badge!

In Your Name Here?

During the Kiddies' Hour at Dundee recently, a very interesting event took place. This was the judging of the entries in the "Photographic Competition." The Uncles were fortunate in securing the services, as judge, of Mr. James Slater, Secretary of the Dundee and East of Scotland Photographic Association. Mr. Slater's job, as he himself confessed, was a difficult one, owing to the number of beautiful pictures submitted. At last, however, after a long and careful study of every print, he made his selection, which resulted as follows:—

- 1st Prize: Mabel Bradford.
- 2nd Prize: Lizzie Macdonald.
- 3rd Prize: Nan Sutherland.
- 4th Prize: Mary Ogilvie.
- 5th Prize: Joan Milne.

In a chatty little talk afterwards, Mr. Slater explained to the Kiddies a few of the secrets that help to improve pictures, so that they would begin to treat photography, not as a mere pastime, but as an interesting and educative hobby.

Kind Uncle Clarence!

Uncle Clarence, of Plymouth, marked his departure by formally installing two loud-speaker installations on behalf of the "SPY" Radio Circle of which he was the founder and organizer, and this took place on two successive days to the benefit of the children of the Devonport Workhouse and St. Teresa's Orphanage, Plymouth.

Greetings were broadcast by the Aunties and Uncles at the Studio while Uncle Clarence was making the presentation of the sets. This innovation will not only be to the entertainment of the children, but also to their educational advantage, in that the institutions are now raised to the standard of first-class schools who can listen to eminent speakers on every variety of subject.

Uncle Clarence returned immediately after the ceremonies to join the merry throng in the Studio and to broadcast his final good-byes to the children who have come to know him so well.

POLLY THE PORPOISE.

POLLY the Porpoise was gambolling about in the sea near the shore; now, suddenly appearing on the surface of the water, then in a second, plunging below into the green depths. Soon she got tired of this sport, and dashed off, heading towards deeper water in search of her companions, from whom she was never separated for very long. And then something happened—Polly found herself brought up sharply in the middle of a dive, and knew that at last she was caught in a net!

It always makes fishermen very angry when a porpoise gets into their net, as they are such heavy creatures, that in their struggles for freedom they, more often than not, break through the net, causing great damage, as well as the loss of the other fish caught in it. And this, Polly at last succeeded in doing.



"Where has he gone?" asked Sammy Sole.

of sand, where, in the dim light that filtered through the green water, hundreds of shrimps were to be seen darting about.

Polly didn't bare for shrimps, they were too small for her; but the other fish all made a hearty meal while she rested on a seaweed-covered rock, and opened a copy of the *Undersea Wireless*.

"I see the doctors are saying 'Eat more fish,'" she read aloud. "Don't run away," she went on, sternly looking at the fishes, who, having eaten their fill, were now preparing to sink off.

"I feel very hungry," said Polly, "but I've got a bad tooth. Ah, I see you're there, Doctor Dah; just come round and have a look at it, will you?"

So Doctor Dah, not daring to disobey, put on his spectacles and flapped over to Polly, who opened her huge mouth wide.

And as the doctor looked, there was a slight gulp in her throat and the poor fellow disappeared.

"Where has he gone?" asked Sammy Sole.

"Come and look for yourself," said Polly kindly, and opened her mouth again.

Sammy cautiously approached, expecting to see the doctor at work on the bad tooth, when he, too, vanished.

The others were too frightened to run away, and Polly proceeded to eat Percy, and then, all the others, one by one, met the same fate—all, that is, except Charlie Conger, who quietly curled himself up in a hole in the rock and escaped attention.

Then, feeling quite pleased with herself, Polly glided lazily through the warm sea, when suddenly again she had that dreadful feeling of being dragged along against her will—she was once more caught in a net. And this time she didn't escape.

They brought her to shore alive, and put her in a big Aquarium, where she is now watched by hundreds of children every day as she swims tirelessly up and down her tank, and only stops now and then to feed from her keeper's hand.

A. COLEMAN HICKS.

The New Reformer.

By Dame Henrietta Barnett
(In an Interview).

I COUNT it an awe-inspiring privilege to broadcast. There is a celebrated staircase in Rome which the faithful mount on their knees. That is what I feel I should like to do when I go to the studio in Savoy Hill. As a matter of fact, physically I go in a lift with a very polite commissionaire, but mentally and spiritually I am climbing on my knees, for only an attitude of prayer can make one fit to speak to thousands of one's fellow mortals.

I greatly value the hundreds of letters I have received, and from which I have learned much. It is so refreshing to hear people's views unaffected by one's own personality, and this one both gives and gets by wireless.

Broadened Sympathies.

I am a frequent listener and have thereby greatly broadened my sympathies. For instance, though I am seventy-four years old, I never knew the difference between "Rugger" and "Soccer" until the wireless taught me. I have also been shown the ribald rubbish some people find entertaining, and have learnt what composers to avoid, as well as those to welcome in the musical world.

And what wireless has done for me, it is doing for countless other people. It is carrying thoughts beyond national boundaries, and on international understanding depends the progress of humanity.

Some people are jealous for books, and say wireless will rob us of the power of reading and mental effort, but I do not fear that danger. Wireless introduces and drops seeds. It is for those who hear to pursue what is introduced and to cultivate the seeds.

A Little Bit of History.

Perhaps one of the most far-reaching things the B.B.C. does is to disseminate religious thought. Most people crave to realize the out-of-sight world, they long to unite themselves with the spiritual forces behind what is material, but many do not go to places of worship because, if they did, it would be assumed that they were members of that particular body of religionists, and agree with the doctrines they professed. These absentees are helped to think, to aspire, and sometimes to worship by the religious services that are broadcast.

But far more interesting than my views is a little bit of history which I can tell you, and that is that, early in December, 1896, Mr. Marconi, then a young man, showed for the first time his discovery, "telegraphy without wires," in Toyahvale Hall, Whitechapel, at a meeting under the presidency of Canon Barnett, when Mr. W. H. Preece, the telegraphic expert of the Post Office, came to lecture.

Unfortunately, I did not see Mr. Marconi, as I was ill, but my husband came in full of awed enthusiasm, and wrote that week to his brother: "The discovery will bring mankind together and make for peace and goodwill."

Light on the Horizon.

I agree to this with the added force of the years that have passed, and the increased complexity of life and its glorious potentialities. When I heard in the night, after the B.B.C. had officially closed down, a woman's voice from Pittsburgh singing of love, I felt the last excuse for warfare had gone, and that the "Spirit of Truth" had guided us to "peace and goodwill" by the help of that swarthy young Italian who had so ably exhibited his discovery in a crowd of the inhabitants of Whitechapel some thirty years ago.

At my age it is not humanly possible to live to see the fruit of this dynamic instrument. Now we see only the root and a few sprigs. But its spreading branches will and must entwine until they write "Peace" above this age of confusion. Machines can only obey wills, and whether the will to peace is even on the horizon is a haunting fear; but, if we often climb the Savoy Hill steps on our knees, we may see the light on the horizon.

Programme Pieces.

A Weekly Feature Conducted by
Percy A. Scholes.

"LUCY OF LAMMERMOOR."

(GLASGOW AND ALL SCOTTISH STATIONS,
WEDNESDAY.)

DONIZETTI'S Opera, *Lucia di Lammermoor*, is founded on Scott's novel, *The Bride of Lammermoor*. It was first produced at Naples, in 1835, and, for construction, follows the conventions of Italian Opera of that time; that is to say, instead of flowing continuously from the beginning to the end of each Act, it is written in set solos, quartets, choruses, and so on.

There are three Acts, as follows:—

ACT I.

Lord Henry Ashton, of Lammermoor, wishes his sister, Lucy, to marry Lord Arthur Bucklaw, to save the house of Lammermoor from ruin. But she loves her brother's enemy, Sir Edgar Ravenswood.

1. After a short Prelude, the curtain rises on a scene in grounds near Ravenswood Castle. Lord Henry Ashton's follower, NORMAN (Tenor) enters with a group of RETAINERS (*Chorus Tenors and Basses*), whom he sends away to search for the suspected lover of Lucy.

2. LORD HENRY (*Baritone*) appears, and broods over the danger with which his house is threatened by his hostile neighbour, Edgar. He is angered by the thought of Lucy's opposition to his will. RAYMOND BINE-THE-BEST, the Chaplain (*Bass*), pleads for her, saying that she cannot think of marriage while she is still mourning her mother's death. But Norman scoffs, and tells how he has seen her with a secret lover, and suspects that he is Edgar. Henry's fury is unbounded when the Retainers come back and confirm the news.

3. The scene has changed to a park, whither LUCY (*Soprano*), attended by ALICE (*Messa-Soprano*), comes to keep tryst with Sir Edgar Ravenswood, who is not yet here.

Lucy approaches an old fountain, and sings a song of a maiden who is said to have been slain here in jealousy by a Ravenswood. But her mood changes completely when she thinks of her lover.

4. Alice goes away when she sees EDGAR (Tenor) approaching. Edgar tells Lucy that he is to sail for France the next day. He swears vengeance on Henry, persecutor of the Ravenswoods; but he and Lucy are now, before parting, pledged to one another.

ACT II.

5. At a table in a room in his Castle of Lammermoor sits Sir HENRY ASHTON. To him comes NORMAN, to announce that his sister Lucy is coming, and to give Sir Henry a forged letter which purports to convey a message that Edgar has chosen another bride. Henry has made preparations for an imposing marriage of Lucy and Lord Arthur Bucklaw.

6. As Norman goes away, LUCY enters, pale and listless. She begs Henry to give up his efforts to force her marriage. He tries the argument of love and duty, and when that fails, produces the forged letter. Lucy is distracted. Henry tells her to rouse herself to scorn and forget her faithless lover.

Distant sounds of festive music are heard. Lucy is told that it is to welcome "her husband." Henry again tries persuasion. Suddenly he turns vehement and vengeful; Lucy calls on pitying heaven. Left alone, she falls into a chair.

7. RAYMOND, the Chaplain, joins Lucy. He has suspected interception of the letters, but has discovered nothing, and tells her that Edgar's failure to answer her letters declares him faithless. Therefore, he counsels her to renounce Edgar and save her brother's fortunes. At last, she yields.

8. The scene changes to a festive hall, where the

(Continued overleaf in column 3.)

Listeners' Letters.

(Listeners are reminded that we do not receive anonymous letters for publication. Preference is given to letters which make a valuable contribution to the programme. The Editorial address is 11, Southampton Street, Strand, London, W.C.2.)

The Cause of Howling?

HAVE any of your readers noted what excellent "observation posts" aerials make for owls? I have been awakened on three successive nights by the screechings and squawking of these birds, which fly over our allotment field. One night, as there was a clear moon, I got up to try and catch a glimpse of the disturbers of my rest, and there, poised on our own wireless pole and on that of each of our neighbours were the silhouettes of three motionless drooping bird-figures. Later, they all flew off together, returning to their posts at intervals for another half-hour.—M. J. PASCINGHAM, 122, Olive Road, Cricklewood, N.W.2.

For Would-Be Composers.

RE the practical suggestion of your correspondent, "Chef D'Orchestre," to broadcast, monthly, a programme of unpublished compositions by would-be composers, subject to selection by the B.B.C. Musical Committee, I would go further and advocate a ballot-vote from listeners on the comparative merits of the compositions, whether vocal or instrumental, so broadcast. This might be of still greater value to the B.B.C. in their efforts to gauge the musical taste of wireless owners and their friends, including even the music-publishers.

The B.B.C. would please many of their patrons by a periodical broadcast of the works of leading women composers on special nights, to be set apart for that purpose. Amongst those whose names occur to me, are: Dame Ethel Smyth (Ireland), Chaminade (France), Liza Lehmann, Poldowski (Lady Dean-Paul), Alicia Adelaide Needham, and Maude Valerie White. But in this scheme, one should not overlook the efforts of younger women composers who still have their laurels to win.—PERREVAL GRATES, 93, Clifton Hill, London, N.W.8.

A Listening Seal.

STROMNESS, the "Venice of the North," has witnessed an unusual sight these last few nights, namely, a young seal listening! When the moon rises over the hills of Hoy, the seal is seen lying on a bait box anchored a few yards from a slipway. Tip-toeing to the water's edge, and unseen by the seal, the owners of the slipway observe its movements. It lies perfectly still until the loud-speaker of a neighbour starts broadcasting music, when it at once displays signs of keen interest by shaking its head and keeping time to the music.

With several such boxes up and down the mile-long harbour, the preference shown by the seal for this particular box, night after night, clearly points to its love of good music.—G. S. ROBERTSON, Stromness.

"Classical Jazz."

YOUR correspondent, Mrs. (or Miss) Bailey, seems to have a very erroneous idea as to the meaning of "classical jazz" if she thinks it means "jazzing the classics."

The word "jazz" is itself a misleading one, in that it will always be connected with that abomination, the screeching jazz band of five or six years ago. It would be more correct to use the word "syncopation."

Classical syncopation, or symphonic syncopation, is a new development in the arts of musical composition and of syncopation, and is a combination of the two. It is an attempt to write classical music with syncopated metres, i.e., metres with the accent on the weak beats of the bar, instead of on the stronger. This syncopation does not involve noise, nor does it depend upon "half a dozen bars of cheap melody and some idiotic words."

Symphonic syncopation is not the dragging of classical music "down to the level of a jazz band." It is the raising of syncopation up to the level of classical music.—ARTHUR H. VILLIERS, 84, Carlton Hill, N.W.8.

Those Talks.

I HATE Mr. J. C. Stobart's remark in his recent article in *The Radio Times*, that the majority of listeners desire the programmes regularly interspersed with informative prose matter, because this means that the Talks will be continued, and probably developed, in the future.

I, however, join issue with Mr. Stobart on his statement that all of his correspondents, divided as they are in reality, are convinced that what they say is the opinion of the vast majority. I think that this expression of Mr. Stobart's is a catch-phrase which he himself does not actually believe, otherwise why does he pay any attention to his correspondents at all? He has really modelled his autumn series of Talks guided by the voices of his critics.

I know numbers of painstaking people who burn the midnight oil in scriptural efforts to tell the B.B.C. that their programmes must be of the best. These people know by virtue of their own practical experiences that those listeners who write in praise of low grade matter are pleased only because they know no better.

Mr. Stobart says that the B.B.C. has never taken the view that their duty is limited to purveying light entertainment. He states that the Company offers genuine service to good citizenship. This is certainly true, but the mission of the B.B.C. goes far beyond this. Out of the thousands of his correspondents who think they are right, Mr. Stobart has to pick the few whom he knows in his heart of hearts are right.—"JOHN NORTON," London, W.C.2.

That Name for a Receiving Set.

I CALL my set "G. P. F." It stands for Guide, Philosopher, and Friend. Quite unscientific, of course, but to me satisfactory.—M. E. R., West Norwood.

A Radio "Who's Who."

IT is very interesting to refer to the pictures showing "the people you will hear this week," whilst they are actually at the microphone, and it has occurred to me that it would be a good idea to cut out from *The Radio Times* every week the pictures of the artists and paste them in an index book for quick reference. I'll do it now.—JOHN W. KERSHAW, 29, Jubilee Road, Knowle, Bristol.

French by Wireless.

I SHOULD like to second the proposal of your correspondent, A. E. Moore, as to the broadcasting of a passage of good French, which listeners could follow with the printed words. It would be most helpful, and I would suggest as being very suitable "Le crime de M. Silvestre Bonnet" by Anatole France.—E. K. FRANCIS, 31, Winchelsea Avenue, Newark.

In Favour of Relays.

THE present system of relays gives young artists the chance of coming to the front and thereby bringing out the best talent of the country. It also gives us the opportunity of choosing our own particular class of music or singing.

An extra pound or so spent on the contents of the cabinet, and a little study, and you can select your programme without any interference even with your next-door neighbour. In these days of unemployment our aim should be to find a living for all willing workers, not to select the few who have mounted the ladder of fame. The young struggling artist only wants the chance, and this he, or she, can get through the present system of programme arranging of the B.B.C. I am only one in a very large crowd who are quite prepared to let the B.B.C. programme arrangers carry on with the first-class work they are doing.—"CON-TEXTON," Bristol.

The Broadcast Pulpit.

Points From Radio Preachers.

What Is Comfort?

COMFORT is something that everybody needs. But what is it? Most of us have a very poor notion of it. The popular idea of comfort is very feeble; it falls easily below the urgency and dignity of the occasion. Most people think of comfort as something very quiet and gentle and soothing, a narcotic to dull the pain, an opiate to still the jangling nerves. A comforter is pictured as a very quiet, inoffensive person with an endless stock of harmless platitudes and a faculty for saying very mild things in a very soft voice.

I cannot imagine the man who were a comfort to Paul being man of that stamp. He was not the man to be stroked and coddled and coaxed into an easy and pleasant frame of mind. That sort of thing is merely irritating to a manly soul; it is so useless, and there is nothing more distressing and rasping than uncomfortable comfort.

That is not the New Testament idea of comfort. A comforter is a man who faces facts, who recognizes the criticalness of life, who understands human nature and speaks inspiring truth in an inspiring tone, a man who helps a weary, tempted, disappointed, sorrowing man to rise out of his lethargy and throw aside his brooding and abandon his introspection and put on his strength.

If you need encouragement, keep in the bracing company of loyal and faithful men. Every one of these is a member of the noble army of encouragers.

What is to prevent you and me from belonging to that army, too? It does not need genius or learning or eloquence or fame; it needs only a heart touched by the good hand of God, and filled with the zest of life and moved with sympathy towards suffering humanity.—*The Rev. W. D. Murrell, D.D., Aberdeen.*

Legislation and Religion.

SOcial reconstruction is specially thought of to-day as an outlet for crowding passion; social reform is regarded as a religion. This is to many the pursuit of goodness; but we must distinguish between the primary and the secondary. Beneficent legislation is a result before it is a cause; we cannot create noble laws in a democratic country until there is a noble democracy. If we

had that dangerous expedient in this country—government by an enlightened despot, and he devised laws as perfect as God would, this of itself would not transform human hearts. The point for a democratic people is not that Acts of Parliament cannot make people righteous, but that we cannot get desirable Acts of Parliament until people are righteous.

What are our laws and institutions based upon? Are they not founded upon ideas? We have noble conceptions of liberty, brotherhood, justice and honour, and these have given birth to our laws. If these ideas disappeared from the British people to-morrow, the whole social organism would collapse. And from whence can the moral and spiritual conceptions—conceptions upon which human society rests—take origin except from God? It is foolish, then, to think that devotion to politics can save the world when it is divorced from devotion to religion.—*The Rev. J. B. Bretherton, Swansea.*

The Treasure Chest.

THE good man has his treasure chest, and whatever that treasure may be, he cannot but bring it forth. For the kind word spoken in spoken to someone whom it helps and encourages. The good deed is done to some fellow-creature. Even the fine thought which may seem peculiarly one's own, and even secret, subtly works its way up and shapes the outward life, speech, action and character.—*The Rev. John McEphry, Glasgow.*

Nature and Religion.

MANY people look at the wonders of the sunset and the glories of vale and hill, and feel their thrill. They may be content to rest in artistic appreciation and to get no further. They may indeed be aids to religion, but Jesus never rested there. He asks us to believe in God for what we have seen in Him. He does not ask us to believe in any theories about His person, neither does He ask us to subscribe to any doctrine concerning His life and work. All that He asks is for us to believe that He reflected God's disposition, aims and looks. When we believe this, we have saving faith, and it is having that confidence in Christ which causes us to mould our lives according to His.—*The Rev. Brannell Evans, Newbold.*

Preachers for Sunday, October 25th, 1925.

LONDON: Studio Service. The Rev. J. M. Bampton, S.J.

Father Bampton, a Roman Catholic priest and a Jesuit, is one of the best-known preachers and lecturers in his Church. For many years he has been attached to the Jesuit Church, Barz Street, Mayfair.

DAVENTRY: S.B. from London.

BELFAST: S.B. from Glasgow.

BIRMINGHAM: Service relayed from Ebenezer Church; The Rev. J. A. Tait, of Westminster Road Congregational Church.

BOURNEMOUTH: Studio Service. The Rev. H. S. Setlings (Mayor's Chaplain).

CARDIFF: Studio Service. The Rev. W. G. Legassick.

Mr. Legassick has been the minister of the Baptist Church of Llanishen, a suburb of Cardiff, for the last three years.

GLASGOW: Studio Service. The Rev. Frank Oldrieve, secretary of the British Empire Leprosy Relief Association.

MANCHESTER: Studio Service. The Rev. Canon Lavers-Kemp.

Canon Lavers-Kemp is rector of West Didsbury and honorary canon of Manchester Cathedral; but perhaps he is best known to Northerners by the fact that for twenty-one years he has organized the Bishop of Manchester's Mission on Blackpool sands.

NEWCASTLE: S.B. from London.

ABERDEEN: Studio Service. The Rev. J. Aulay Steele, of Mansfield Parish Church.

DUNDEE: Studio Service. The Rev. John Sinclair.

EDINBURGH: Studio Service. The Rev. E. H. Bretherton, O.B.E., of Christ Church, Morning-side.

HULL: Studio Service. The Rev. D. Maerie Tod. Mr. Tod is secretary of the Hull Free Church Council, and minister of Spring Bank Presbyterian Church. The music will be provided by the choir of his church.

LEEDS-BRADFORD: Service relayed from Holy Trinity Church. The Rev. A. M. Sullivan.

LIVERPOOL: Service relayed from St. James's Church, Toxteth Park. The Rev. Canon H. W. C. Baugh.

NOTTINGHAM: Studio Service. The Rev. J. A. Stuart, Minister of Derby Road Baptist Church.

PLYMOUTH: S.B. from London.

SHEFFIELD: S.B. from London.

STOKE-ON-TRENT: Service relayed from Stoke Parish Church. The Rev. Canon Walter Hicks. This service is in connection with the General Mission now being held in the Potteries, of which Canon Hicks is one of the missionaries.

SWANSEA: S.B. from London.

Programme Pieces.

(Continued from the previous page.)

GUESTS (Chorus) are assembled to greet LORD ARTHUR BUCKLAW (Tenor). He responds and the guests sing a bridal chorus.

9. HENRY, in an aside, explains to Arthur that his sister's apparent depression is her grief for her mother's death. He also allays his suspicions of Lucy and Edgar.

LUCY now enters, supported by ALICE and RAYMOND, the Chaplain. She and Arthur greet one another, and the marriage contract is then signed. Immediately EDGAR enters. Henry reigns, and Lucy faints. There follows the well-known SEXTET, Edgar upbraiding Lucy, who shrinks from him, Henry and Arthur expressing foreboding, Lucy turning to love to give her strength, Alice trying to comfort her, and Raymond calling for heaven's guidance. The GUESTS join in towards the end.

10. Arthur and Henry rush on Edgar with their swords, and he draws his, but Raymond interposes and restores order. Henry shows the marriage contract to Edgar, who confronts Lucy with it, and when she owns it, heaps bitter and furious reproach on her. He is interrupted and everyone bids him begone, before he is attacked. Edgar throws aside his sword, saying: "Let me die, then." Lucy falls on her knees in agonised prayer, crying out that she is bound by love to him beyond recall.

ACT III.

It is night, Edgar is ruminating in the hall of his Castle of Ravenswood.

1. A Storm rages outside. EDGAR compares it to the storm in his heart. His enemy, HENRY, enters, and they sing a long Duet. Henry comments Edgar by his confirmation of Lucy's marriage, and challenges him to a duel; they agree to meet at dawn by the tombs of Ravenswood.

2. The Scene is a Hall in Ashton's Castle of Llanmermoir. CHORUS—wedding-festivities are continuing.

3. RAYMOND rushes in, with news that Lucy has gone mad and stabbed her husband. The CHORUS add comments. This number passes unbroken into the next—

4. LUCY enters and, demented, apostrophizes Edgar. The outcokers (CHORUS) murmur with consternation. Presently HENRY enters, and Lucy is still more distracted. This long scene ends with the expression of grief of all those present, except Lucy, who continues to vow her faithfulness to Edgar, and at last faints.

5. This is a short Recitative, chiefly between RAYMOND and NORMAN, the evil follower of Henry who was chiefly responsible for the tragic events.

6. The Scene changes again. It is night. EDGAR broods by the tombs of his ancestors. Soon some of his retainers (*Chorus of Tenors and Basses*) come lamenting from the Castle. They tell Edgar that Lucy has gone mad, and is dying. His grief becomes greater as he exclaims that he has wronged her. Then RAYMOND comes, with the news that Lucy is dead. In a final outburst of grief, Edgar stabs himself.

BRAHMS' FIRST STRING SEXTET.

(ABERDEEN, FRIDAY.)

Brahms wrote two Sextets for Strings (Violins, Violas and Cellos—two of each), and they are among his best-loved works. This First has four separate Movements.

THE FIRST MOVEMENT is an eloquent lyrical piece. It has two Main Themes, the First a smooth, sustained song, the Second a beautiful tender, swaying melody.

THE SECOND MOVEMENT is an Air with six rather elaborate Variations.

THE THIRD MOVEMENT is a very lively "SCHERZO" (literally a "jest").

THE FOURTH MOVEMENT is a graceful, amiable "ROMANCE" (i.e., a piece in which one Theme "comes round" several times).

Week Beginning
October 25th.

6.4. Musical Comedy, "The
Ranch."

2LO
365 M.

LONDON PROGRAMMES.

(Continued from the previous page.)

Week Beginning
October 25th.

4.10. The Radio Quartet and John
4.11. The Radio Quartet and John
4.12. The Radio Quartet and John

6.0. The Radio Quartet and John
6.1. The Radio Quartet and John
6.2. The Radio Quartet and John

10. FIVE SIGNAL FROM BIG
10.1. FIVE SIGNAL FROM BIG
10.2. FIVE SIGNAL FROM BIG

7.1. Light Music. S.B. to all
7.2. Light Music. S.B. to all
7.3. Light Music. S.B. to all

1.40. Mr. Desmond McCarthy
1.41. Mr. Desmond McCarthy
1.42. Mr. Desmond McCarthy

1.43. Mr. Desmond McCarthy
1.44. Mr. Desmond McCarthy
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2.11. Mr. Desmond McCarthy
2.12. Mr. Desmond McCarthy

2.13. Mr. Desmond McCarthy
2.14. Mr. Desmond McCarthy
2.15. Mr. Desmond McCarthy

5.30. Lecture by
5.31. Lecture by
5.32. Lecture by

6.30. Lecture by
6.31. Lecture by
6.32. Lecture by

7.0. TIME SIGNAL FROM BI
7.1. TIME SIGNAL FROM BI
7.2. TIME SIGNAL FROM BI

7.25. Musical Interlude. S.B. to
7.26. Musical Interlude. S.B. to
7.27. Musical Interlude. S.B. to

7.35. Royal Horticultural Society
7.36. Royal Horticultural Society
7.37. Royal Horticultural Society

10.0. Mr. Donald Cammell
10.1. Mr. Donald Cammell
10.2. Mr. Donald Cammell

10.0. "What is This?"
10.1. "What is This?"
10.2. "What is This?"

10.0. TIME SIGNAL FROM
10.1. TIME SIGNAL FROM
10.2. TIME SIGNAL FROM

10.0. TIME SIGNAL FROM
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4.10. The Radio Quartet and John
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4.12. The Radio Quartet and John

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2.12. Mr. Desmond McCarthy

2.13. Mr. Desmond McCarthy
2.14. Mr. Desmond McCarthy
2.15. Mr. Desmond McCarthy

THE LONDON WIND
QUINTET
P. R. M. M. M. M. M.

6.0. The Radio Quartet and John
6.1. The Radio Quartet and John
6.2. The Radio Quartet and John

10. FIVE SIGNAL FROM BIG
10.1. FIVE SIGNAL FROM BIG
10.2. FIVE SIGNAL FROM BIG

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2.14. Mr. Desmond McCarthy
2.15. Mr. Desmond McCarthy

WEDNESDAY, Oct. 28th

10. Time Signal from Greenwich
10.1. Time Signal from Greenwich
10.2. Time Signal from Greenwich

4.0. "My Part of the Country" by
4.1. "My Part of the Country" by
4.2. "My Part of the Country" by

4.15. Music relayed from the Capitol
4.16. Music relayed from the Capitol
4.17. Music relayed from the Capitol

THURSDAY, Oct. 29th.

10.20. Time Signal from Green-
10.21. Time Signal from Green-
10.22. Time Signal from Green-

3.15. Mr. J. L. Stoughton and
3.16. Mr. J. L. Stoughton and
3.17. Mr. J. L. Stoughton and

4.0. "Blanc and Litter" by
4.1. "Blanc and Litter" by
4.2. "Blanc and Litter" by

FRIDAY, Oct. 30th.

10.20. Time Signal from Green-
10.21. Time Signal from Green-
10.22. Time Signal from Green-

3.45. Sixth Children's Concert
3.46. Sixth Children's Concert
3.47. Sixth Children's Concert

10.20. Time Signal from Green-
10.21. Time Signal from Green-
10.22. Time Signal from Green-

THE LONDON WIND

6.0. The Radio Quartet and John
6.1. The Radio Quartet and John
6.2. The Radio Quartet and John

10. FIVE SIGNAL FROM BIG
10.1. FIVE SIGNAL FROM BIG
10.2. FIVE SIGNAL FROM BIG

7.1. Light Music. S.B. to all
7.2. Light Music. S.B. to all
7.3. Light Music. S.B. to all

(Continued in column 4, page 206.)

Week Beginning
October 25, 1914

4. *Explain the importance of the following:*

Week Beginning
October 25th

(Continued on the next page)

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353 M.

CARDIFF PROGRAMMES.

Week Beginning
October 25th.

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Davertry) Programme will be found on page 208.

SUNDAY, Oct. 25th.

- 9.30-5.30.—SYMPHONY CONCERT conducted by Sir LONDON RONALD. S.B. from London.
- 9.40-9.50.—Service for the Sick.
- 10.—The Bells of Grayland Abbey.
- 10.15.—Dr. D. G. TAYLOR: "Education and Christianity."
- 11.—FRANIS N. BAPTIST CHURCH CHOIR.
Hymn, Lord God Almighty, in Thy Hand (Tune: "Mayfield")
J. O. Morey
A Short Reading from the Scriptures.
Hymn, "When I Survey the Wondrous Cross" (Tune: "Lullaby").
The Rev. W. G. LEAHAMICK, B.D., Religious Address.
Hymn, "It Praises Knowledge" (Tune: "St. Keverne")
H. H. Brown
Hymn, Father in High Heaven Dwelling (Tune: "Evening Hymn").
- 10.0.—WEATHER FORECAST and NEWS. S.B. from London. Local News.
- 10.15.—Programme S.B. from London.
- 10.30.—The Silent Fellowship.
- 11.0.—Close down.

MONDAY, Oct. 26th.

- 11.30-12.30.—The Pump Room Quartet, relayed from the Pump Room, Bath.
- 2.0-4.30.—Orchestral Concert by the Pump Room Orchestra. Relayed from the Pump Room, Bath. Musical Director, Jan Hurst.
- 4.40.—JAN'S "FIVE O'CLOCK." Fells and Mousies, by Phil. Fells.
- 5.30.—CHILDREN'S CORNER.
The Letter Box.
- 6.15.—Teens' Corner: "The Romance of Famous Lovers: (4) Michelangelo, by Sessator."
- 6.30.—The Silent Fellowship. S.B. from London.
- 7.2.—WEATHER FORECAST and NEWS. S.B. from London.
- 7.40.—FRENCH RECITAL "Molière Les Femmes Savantes." S.B. from London.
- 7.55.—Musical Interlude. S.B. from London.
- 7.40.—Mr. P. E. GLANFERNYD.
Hymns: "The Old Welsh and Cultivation of Physical Strength and Fust Running."

Winter from the Fireside.
JOSEPH FARRINGTON.
(Baritone).
THE 5WA LAMIES.

- 7.45.—JAN'S "FIVE O'CLOCK." Fells and Mousies, by Phil. Fells.
- 7.55.—CHILDREN'S CORNER.
The Letter Box.
- 8.15.—Teens' Corner: "The Romance of Famous Lovers: (4) Michelangelo, by Sessator."
- 8.30.—The Silent Fellowship. S.B. from London.
- 8.45.—WEATHER FORECAST and NEWS. S.B. from London.
- 9.0.—CHILDREN'S CORNER.
The Letter Box.
- 9.15.—Teens' Corner: "The Romance of Famous Lovers: (4) Michelangelo, by Sessator."
- 9.30.—The Silent Fellowship. S.B. from London.
- 9.45.—WEATHER FORECAST and NEWS. S.B. from London.
- 10.0.—CHILDREN'S CORNER.
The Letter Box.
- 10.15.—Teens' Corner: "The Romance of Famous Lovers: (4) Michelangelo, by Sessator."
- 10.30.—The Silent Fellowship. S.B. from London.
- 10.45.—WEATHER FORECAST and NEWS. S.B. from London.
- 11.0.—Close down.

- 9.25.—THE CHOIR.
(Accompanied by Two Violins and Harp).
"What Way does the Wind Come?"
"The Snow"
"Come Now, Tenors"
H. H. Brown
- 9.35.—THE ORCHESTRA.
"A Hunting Sheep"
"The Snow is Dancing"
T. VIVIAN REES
- 9.40.—"A Striking Scene at Dathobaya Hall" (from "Nicholas Nickleby")
by J. O. Morey
- 9.45.—THE ORCHESTRA.
"October" (from "The Seasons")
T. VIVIAN REES
- 9.50.—JOSEPH FARRINGTON.
"Blow, Blow Thou Winter Wind"
"The Jolly Miller"
"John Peel"
"The Twelve Days of Christmas"
- 9.55.—THE CHOIR.
(Accompanied by Two Violins and Harp).
"Lullaby"
"O Work Thou in the Dawn"
"Grave Song"
T. VIVIAN REES
- 10.0.—WEATHER FORECAST and NEWS. S.B. from London.
- 10.15.—Prof. OLIVER ELTON.
The Humour of the Great Books.
Fighting. S.B. from London. Local News.
- 10.30.—"5WA" Feature.
T. VIVIAN REES (Recital).
"Bob Sawyer's Party" (The Pickwick Papers)
The ORCHESTRA.
English Folk Songs.
"Seventeen Come Sunday"
"My Honey Boy"
Songs from Somerset.
- 11.0.—Close down.

TUESDAY, Oct. 27th.

- 11.30-12.30.—The Pump Room Quartet, relayed from the Pump Room, Bath.
- 2.0.—Concert of New Gramophone Records.
- 2.15.—School Transmission: "A Song's Birthday," by Mr. E. Theo Mansfield.
- 2.45.—The Station Trio: Frank Thomas (Violin), Frank Whitman (Violoncello), Vera McQuinn (Piano).
- 4.15.—Teens' Corner: "The Romance of Famous Lovers: (4) Michelangelo, by Sessator."
- 5.0.—"5WA'S" "FIVE O'CLOCK." Fells and Mousies, by Phil. Fells.
- 5.30.—CHILDREN'S CORNER.
The Letter Box.
- 6.15.—Teens' Corner: "The Romance of Famous Lovers: (4) Michelangelo, by Sessator."
- 6.30.—The Silent Fellowship. S.B. from London.
- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
- 7.15.—Mr. J. P. HARRIS.
Some Famous Letters and Little Writings (2).
- 7.25.—Musical Interlude. S.B. from London.
- 7.40.—Mr. DENNIS MACCARTHY.
Lullaby (from "The Seasons")
S.B. from London.
- 8.0.—"5WA'S" "FIVE O'CLOCK." Fells and Mousies, by Phil. Fells.

- 10.0.—WEATHER FORECAST and NEWS. S.B. from London.
- 10.15.—Dr. G. S. POPE. S.B. from London. Local News.
- 10.30.—THE SAVOY BANDS. S.B. from London.
- 11.30.—Close down.

WEDNESDAY, Oct. 28th.

- 11.30-12.30.—The Pump Room Quartet, relayed from the Pump Room, Bath.
- 2.0-4.30.—Orchestral Concert by the Pump Room Orchestra, relayed from the Pump Room, Bath. Musical Director: JAN HURST.
Symphony in B Minor ("The Unfinished")
Concerto for Four Violins
Maurer
Overture, "Akademische Fest"
Brahms
- 5.0.—"5WA'S" "FIVE O'CLOCK." "A Journalist's Qualifications," by Ray Kay.
- 5.30.—CHILDREN'S CORNER.
The Letter Box.
- 6.15.—Teens' Corner: "The Romance of Famous Lovers: (4) Michelangelo, by Sessator."
- 6.30.—Musical Interlude. S.B. from London.
- 6.45.—Local News.
- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
- 7.15.—Mr. J. REID MOIR.
Man Before History—The Great Ice Age in East Anglia. S.B. from London.
- 7.25.—Musical Interlude. S.B. from London.
- 7.35.—Royal Horticultural Society Talk. S.B. from London.
- 7.40.—Dr. PETER HAWORTH, M.A., Vice-President of the Bristol Poets' Fellowship, "Poetry and the Community."
- 8.0.—The Spirit of Welsh Music. LECTURE RECITAL by W. S. GWYN WILLIAMS.
Announced by CEINWEN ROWLANDS (Soprano).
Solo Harp DOROTHY GODWIN.
THE STATION ORCHESTRA.
I. Welsh Traditional Music—Harp Melodies, Carol and Ballad Tunes, and Folk Songs Proper.
Examples:
Harp Solo, "Dewis Meinwen" (Edward Jones Collection, 1794)
Carol, "Hir Oes"
Ballad, "Can y"
Folk Song, "Ym Mhortydridd"
II. A Brief Survey of the History of Welsh Folk Song Collection.
Characteristic Welsh Folk Song, "Y Guffid Du"
III. A Brief Explanation of Welsh Folk Music Peculiarities.
Welsh Folk Songs, "Angau"
IV. Piano Solos, "Two Welsh Melodies"
V. Orchestral "Three (Gymre)
The Singing Bard"

- Village Dancers; "The Fiddler's Lament."
(Conducted by the Composer.)
- 9.0.—"Songs of the Morning."
INA JANSSEN (Mezzo-Soprano).
THE STATION ORCHESTRA.
Conductor: WARREN BRAITHWAITE.
THE ORCHESTRA.
"Chanson de Marie"
"The Lark"
"Au Lever"
"du Jour"
"Matinee"
INA JANSSEN
"Dawn"
"A Morning Call"
THE ORCHESTRA.
"Dawn on the Green"
"Al the Fair of the Fair"
INA JANSSEN
"Beloved, I am Born"
"Daylight Now Dawns"
"Night With Her Train of Stars."
THE ORCHESTRA.
"Promenade à la Vierge"
"Dance Nocturne"
INA JANSSEN.
"To the Evening Star"
"Moonlight"
"O Night of Stars"
THE ORCHESTRA.
"Hymn to the Sun"
"In the Silent Night"
- 10.0.—WEATHER FORECAST and NEWS. S.B. from London.
- 10.15.—Mr. EDWARD CRESSY, The Engineer in Architecture—The Romance of the Great Canal. S.B. from Manchester.
- 10.30.—MASS TELEPATHY. S.B. from London.
- 11.0.—Close down.

THURSDAY, Oct. 29th.

- 12.30-1.30.—Lunch-time Music from the Carlton Restaurant.
- 2.0-4.30.—Orchestral Concert, relayed from the Pump Room, Bath. Musical Director: Jan Hurst.
- 5.0.—"5WA'S" "FIVE O'CLOCK." Fells and Mousies, by Phil. Fells.
- 5.30.—CHILDREN'S CORNER.
The Letter Box.
- 6.15.—Teens' Corner: "The Romance of Famous Lovers: (4) Michelangelo, by Sessator."
- 6.30.—The Silent Fellowship. S.B. from London.
- 6.45.—Mr. W. H. DALTON, F.Z.S., F.R.S., A.R.S.N.I., on National Rat Week.
- 6.50.—Light Music. S.B. from London.
- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
- 7.15.—Mr. GUY N. POCKOCK, M.A., "The Little Room."
- 7.25.—Musical Interlude. S.B. from London.
- 7.35.—Market Prices for Farmers. S.B. from London.
- 7.40.—Ministry of Agriculture Bulletin. S.B. from London.
- 8.0.—ROUND THE CONTINENT.
- 9.0.—CHAMBER MUSIC by REBECCA CLARKE. S.B. from London.
- 10.0.—WEATHER FORECAST and NEWS. S.B. from London.
- 10.15.—Topical Talk. S.B. from London. Local News.
- 10.30-11.0.—Programme S.B. from London.

(Continued on the next page.)

482 M

Week Beginning Sunday, October 25th.

James Smith 100 1

- MAYSTONE MAJOR DALLAS
 IAN STUART FLYNN
 WARREN
 Quartet, "Let's Be Mount to Make
 Us Glad" German
 IAN STUART (Bantone)
 "The Song of Pan" French
 "Ho! Johnny Johnson" Sullivan
 MADIE DAVIES read
 JAMES JONES
 Duet, "Dear Lovers" French
 ("Nude Lovers") French
 T. A. INE
 "Le Ré" French
 Tawantella W. H. Square
 ELISE REES (Soprano)
 "One Fine Day" ("Madame
 Butterfly") Puccini
 "Good Morning, Brother Sun-
 stone" French
 "Dream o' Day Jul" ("Tom
 Jones") German
- 1.30. TREVOR REES (Tenor).

- "In Love" (L. 100)
 "MADGE DAVIES" (contra)
 "Oh, Love, Grant Thy Power"
 ("Swanson and DeLan")
 "Love the Vagrant" ("Carmen")
 MAY STONE and IAN STILLARD
 "Dark, "Swing Song" ("Vero")
 "Flynn Edwards" (Bartone)
 "Beverage" ("Halt")
 "Will o' the Wisp" ("Herry")
 "I Love a Content" ("Tom")
 THE TRIO

- ARCHIE SIMPSON (Tenor)
"Buttercup Time"
"You A Get Heaps of Lickin"
MAY STONE (Soprano)
"It Was a Lover and I"
"The Last Word to the Deaf"
"One Morning Very Early"
THE QUARTET
"In England, Merrie Engle"
JAMES JONES (Bass)

- "A Summer Night"
 "My Dear Son," ..
 "MALE QUARTET"
 "Four Joy Ringers" ("A Princess of Kensington")
 THE TRIO
 Two Op. 42 (Mourning allegro)

- 10.0 11.0. Programme N B
dan
SATURDAY, October 31st.
9.0 9.0. Cashe Cinema Orchestra

SATURDAY, October 31st.

- 3.30-5.0. *Cash Cinema On Screen*
 5.30. — *"KIDDER'S CORNER"*
 6.5. — *"The Post Bag."*
 6.15. — *Talk to "Teens."* S.B.
End of
 6.30. — *Programme S.B. from 7.0. day.*
 7.40. — *Programme S.B. from End of*
 10.0. 12.0. — *Programme S.B.*
do

MANCHESTER PROGRAMMES.

(Continued from the previous page.)

- 8.30. PIANOFORTE RECITAL**
by
LAFFITTE
Ballade in G Minor, Op. 118
"Aufschwung"
Study in A Flat, Op. 25, No. 1
Ballade in G Minor, Op. 25
Prelude in G Major, Op. 32, No. 5
Caprice Poétique, "Le Légende"
"Les Deux Femmes"
10.0.—**WILLIAM BEACH THOMAS** and
NEWS S.B. from London.
Mr. EDWARD CRESSY: "The Engineer in Adventure—The Romance of the Suez Canal." S.B. to all Stations.
Local News.
10.30.—**MASS TELEPATHY** S.B. from London.
11.0.—Close down.

THURSDAY, Oct. 29th.

- 11.30-12.30.—Concert by the Station
4.30.—**Auto-Piano Recital** by J. M. H. H. H.
5.0.—**N. Coupe** (Bartone)
5.15.—**CHILDREN'S CORNER**
6.0.—Light Music relayed from the "Manchester Evening Chronicle"
7.0.—**WEATHER FORECAST** and **NEWS** S.B. from London.
7.25.—Musical Interlude. S.B. from London.
7.35.—Market Prices for Farmers. S.B. from London.
7.40.—Ministry of Agriculture Bulletin. S.B. from London.
8.0.—**ROUND THE CONTINENT**, S.B. from London.

ALICE VAUGHAN (Contralto).
JEANE PAULE and
LEONIE LAS ELLES
Introduce a Piano and themselves.
THE STATION MERMAID CLUB.

- 8.0. **ALICE VAUGHAN**
"Breton Hill" Doherty Young
"Still as the Night" Bohm
"O that it Were So"
"I can't Baby Boy"
"Water Than Snow"
THE MERMAID CLUB
in a Short One Act Play.
"THE OAK SETTLE"
"Elle est si belle"
"Tennyson's Love Songs"
"Some of the Rose"
"If you Hadn't Gone Away"
"Click, Click, Clicken"
"The Ypres League" S.B. from London.
11.0.—Close down.

- 10.0.—**WEATHER FORECAST** and **NEWS** S.B. from London.
10.30.—**Programme S.B. from London**
12.0.—Close down.

FRIDAY, Oct. 30th.

- 1.15-2.0.—Orchestral Music relayed from the State Café
3.25.—School Transmission The Rev J. Shepherd. M.A. "Travel Talk—(4) The Riddle of the Sphinx, the Pyramids and the Restless Desert."
3.45.—Gramophone Records (Orchestra)
4.0.—Afternoon Talk.
4.15.—The "22Y" Quartet and Dora Snowden (Solo Pianoforte)
5.15.—**CHILDREN'S CORNER**
6.0.—Music by the Majestic Celebrity Orchestra. Musical Director Gerald W. Bright. Relayed from the Hotel Majestic, 81 Victoria Road.
7.0.—**WEATHER FORECAST** and **NEWS** S.B. from London.
7.15.—The Rev H. ALLEN JOHNSON. "The Land of the Living."
7.30.—Boy Scouts' Local News Bulletin.
7.40.—**PERCY S. H. H.** Music Centre S.B. from London.
8.0.—**T. C. STERNDAL-BENNETT** (In his own Songs at the Piano).
THE STATION ORCHESTRA
THE ORCHESTRA.
March, "Pastorale."
Overture, "The Bohemian Girl."
T. C. STERNDAL-BENNETT
"I Do Like to Sing in My Bath."
"Sweetheart Mine."
"One Leads One More."
"If You Haven't Got a Girl."
THE ORCHESTRA
"Ave Maria" (By Request)
T. C. STERNDAL-BENNETT
"If You Had a Cottage Like Mine."
"Sophy"
"She Seems to Know"
THE ORCHESTRA.
Selection of Russian Songs and Dances.
Chamber Music.
WILLIAM PRIMPSE (Violin).
RAE ROBERTSON (Pianoforte).
RAE ROBERTSON
Prelude in G Minor Rachmaninov
"Toccata"
WILLIAM PRIMPSE
Sonata No. 3 in D Minor
RAE ROBERTSON
Sonata for Violin and Piano in A Major
10.0.—**WEATHER FORECAST** and **NEWS** S.B. from London.
10.30.—**WILLIAM BEACH THOMAS** and **NEWS** S.B. from London.
11.0.—Close down.

(Continued in column 2, page 214.)

6LV

Liverpool Programmes. 315 M.

Week Beginning Sunday, October 25th.

SUNDAY, October 25th.

- 3.30.—**SYMPHONY CONCERT** conducted by Sir LONDON RONALD. S.B. from London.
8.15.—A Simple Service relayed from St. James' Church, Tenth Park. Address by the Rev Canon H. W. C. BAUGH.
9.0-10.30.—**Programme S.B. from London.**

MONDAY, October 26th.

- 11.30-12.30.—Gramophone Lecture Recital by Moses Baritz.
4.0.—Harold Gee and his Orchestra from the Trocadero Cinema.
5.0.—Afternoon Topics Mr. E. Gordon Brown. "Wit and Wisdom" (No. 1).
5.15.—**CHILDREN'S CORNER**
6.0.—Patrizov and his Orchestra from the Futurist Cinema.
7.0.—**Programme S.B. from London.**
7.40.—Badminton Talk (No. 2), by Col. G. de V. DUFF, C.B.E.
8.0-11.30.—**Programme S.B. from London.**
NOTE.—The Experimental Transmission for Amateur Wireless Operators will be carried out by the BOLENEMOUTH Station, 11.0-11.30.

TUESDAY, October 27th.

- 4.0.—Afternoon Topics
4.15.—The Station Pianoforte Quartet and D. B. MacMan (Tenor).
5.15.—**CHILDREN'S CORNER**
6.0.—Gaillard and his Orchestra from the Trocadero Cinema.
7.0-11.30.—**Programme S.B. from London.**

WEDNESDAY, October 28th.

- 11.0-12.0.—Muday Concert
4.0.—Afternoon Topics: Jean Whitford. "Quaint Extracts from Queer Legends"
4.15.—Patrizov and his Orchestra from the Futurist Cinema.
5.15.—**CHILDREN'S CORNER** The "Teens" Play Box—"A Scene from Much Ado"
6.0.—Gaillard and his Orchestra from the Trocadero Cinema.
6.40.—Boys' Brigade Bulletin
6.40.—Harold Gee and his Orchestra from the Trocadero Cinema.
7.0.—**Programme S.B. from London.**
7.35.—Station Director's Talk Royal Horticultural Society's
8.0-11.0.—**Programme S.B. from London.**

THURSDAY, October 29th.

- 4.0.—Afternoon Topics.
4.15.—Gaillard and his Orchestra from the Trocadero Cinema.
5.15.—**CHILDREN'S CORNER**
6.0.—Patrizov and his Orchestra from the Futurist Cinema.
7.0-12.0.—**Programme S.B. from London.**

FRIDAY, October 30th.

- 3.30.—Transmission to Schools Prof. Campbell. "English Literature" (No. 2).
4.0.—Afternoon Topics Mr. David Wray. "Personal Magnetism"
4.15.—The Station String Quartet and Morris Williams (Bartone).

- 5.15.—**CHILDREN'S CORNER**: A Chapter from "Tom Brown's School-days"
6.0.—Gaillard and his Orchestra from the Trocadero Cinema.
7.0.—**WEATHER FORECAST** and **NEWS** S.B. from London.
A Summary of the Wireless Papers for the Week. S.B. from London.
7.15.—Mr. GEORGE SILVER: "Liverpool in 1825."
7.30.—**Programme S.B. from London.**

An Octet—Some Songs—Some Humour.

- THE STATION OCTET**
Under the Direction of FREDERICK BROWN
WALTER JENNINGS (Tenor).
SYLVES FERRIER (Soprano at the Piano).
8.0.—**THE OCTET**
Overture, "Le Roi d'Ys" Lull Statue Music from "Orfeo" in Sings and Flute.
8.20.—**WALTER JENNINGS**
"Who is Sylvia?"—Schubert
"I Pick My Lonely Caravan at Night"—E. T. Burleigh
8.30.—**THE OCTET**
Suite, "Scènes Pittoresques"
8.45.—**SYLVES FERRIER**
"Four Joyous Children"—German
"Deak's Drum"—Stanford
8.55.—**THE OCTET**
Three Light Pieces
9.10.—**WALTER JENNINGS**
"Valse, My Girl"—G. A. Phillips
"Dolores"—M. Phillips
"Jenny"—E. T. Burleigh
9.20.—**THE OCTET**
Narcissa
Waltz, "Amorettenanze"
9.35.—**SYLVES FERRIER**
"There's Another Little Girl I'm Fond Of"
"Malaga Guards"
"Super Super"
9.45.—**THE OCTET**
Selection, "La Gran Via"
10.0.—**WEATHER FORECAST** and **NEWS** S.B. from London.
10.30.—**THE YPRES LEAGUE** S.B. from London.
11.0.—Close down.
10.30.—**Dramatic Recital**
by
PARK KLYNE
With Incidentals Made by
THE STATION OCTET
1.0.—Close down.
SATURDAY, October 31st.
4.0.—Harold Gee and his Orchestra from the Trocadero Cinema.
5.0.—Afternoon Topics: Marion Gray. "The Temples of Neptune"
5.15.—**CHILDREN'S CORNER**
6.0.—Patrizov and his Orchestra from the Futurist Cinema.
7.0-12.0.—**Programme S.B. from London.**

Newcastle Programmes.

(Continued from the previous page.)

- An Impression of the late G. B. ...
 1. "The Donkeys" ...
 "The Has Become of Ink ...
 "Seventeen" ...
 "Don't Bring Lulu!" ...
 10.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Sir WILLIAM BLANCH THOMAS: "The Ypres League." S.B. from London.
 10.30.—Talk by the Station Director.
 10.45.—ANOTHER STATION.
 11.0.—Close down.

SATURDAY, Oct. 31st.

- 11.30-12.30.—Phyllis Howe (Soprano), James Watson (Bass), Gramophone Records.
 4.0.—Miss North Bala, "The Call of the Open Air."
 4.15.—Music from Coxon's New ...
 5.15.—CHILDREN'S CORNER.
 10.0.—W. A. R. FORECAST and NEWS. S.B. from London.
 Mrs. CHARLOTTE MANSFIELD: "The Business of Eaintari." S.B. from London.
 7.25.—Miss North Bala, S.B. from London.
 7.40.—Mr. JOHN KENNEDY, Association Football.
 Halloween.
 8.10.—F. H. D. (H. Bass Baritone), JACK MACKINTOSH (Cornet), ...
 8.0.—"Maggie Lander"
 "Maggie Lander"
 "Lassie Yet"
 "J. ... the Flower"
 8.10.—ACK MACKINTOSH.
 Fantasia on "Robin Hood"
 "From Collection edited by ..."
 8.20.—ELLIOT DODGE.
 "The Hawk y D. ..."
 "The Rose to the ..."
 Piano Solo Recital
 by
 ETHEL WALKER
 Concerto in C Major, Beethoven
 8.55.—Song Recital
 by
 LEONARD GOWINGS (Tenor).
 Old English Songs.
 "The Slighted Swan"
 "O W. H. W.!"
 "Drink to Me Only"
 "The Sweetest Little Girl That I Love"
 "To ..."
 "The Devan Maid"
 "Weep No More"
 "In the Dawn"
 9.15.—THE SAVOY BANDS.
 Relayed from the ...
 10.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Major L. R. TOSSWILL. S.B. from London.
 10.30.—THE SAVOY BANDS. S.B. from London.
 1.0.—Close down.

Manchester Programmes.

(Continued from column 2, page 212)

SATURDAY, Oct. 31st.

- 0.—Lectures by Moses Ba ...
 4.0.—Afternoon Talk.
 4.15.—Auto-Pass Recital by ...
 5.15.—CHILDREN'S CORNER.
 6.0.—Light Music relayed from the Manchester Wireless Exhibition at the City Hall.
 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Mrs. CHARLOTTE MANSFIELD: "The Business of Eaintari." S.B. from London.
 7.25.—Musical Interlude. S.B. from London.
 7.40.—Mr. F. STACEY LINTOTT. Weekly Talk on ...
 A Famous Sextet and Some Songs.
 THE OLOF SOLOIST SEXTET.
 Under the Direction of VICTOR OLOF.
 SYBIL GORDON.
 THE SEXTET.
 Fantasy from "The ..."
 SIDNEY (CRUICK) (Solo Pianoforte).
 "Jeu d'Éau"
 "Toccata"
 SYBIL GORDON.
 "Phyllis Was a Fair Maiden"
 "There is a Garden in Her Face"
 "I Know My Love"
 THE SEXTET.
 "Cema of Melodies."
 SYBIL GORDON.
 "Love's Last Trees"
 "The Two Roses"
 "The Ruchray Man"
 THE SEXTET.
 Second Movement from Concerto.
 (Double Bass Solo—VICTOR WATSON).
 "The Gentle Maiden"
 "Pavane pour une Infante Defunte"
 "M. ..."
 SYBIL GORDON.
 Folk Songs.
 "The Lays of Love"
 "I'll Tell You of a Fellow"
 "Sweet William"
 THE SEXTET.
 "Handel in the Strand"
 9.30.—WALTER TODD.
 "Merry Half Hour"
 10.0.—WEATHER FORECAST and NEWS. S.B. from London.
 Major L. R. TOSSWILL. S.B. from London.
 10.30.—THE SAVOY BANDS. S.B. from London.
 2.0.—Close down.

5KH

Hull Programmes.

335 M.

Week Beginning Sunday, October 25th.

- SUNDAY, October 25th.
 1.30.—SYMPHONY CONCERT conducted by Sir LONDON RONALD. S.B. from London.
 4.10.—Studio Service.
 By the
 Rev. D. MACRAE TOD, M.A.
 of Spring Bank Presbyterian Church.
 Assisted by the CHOIR.
 Under the Leadership of JAMES A. KERR.
 9.0-10.30.—Programme S.B. from London.
 MONDAY, October 26th.
 1.0.—Music relayed from the Majestic Picture House.
 4.15.—Field's Octagon Quartet. Under the Direction of J. H. Rodgers.
 6.0.—CHILDREN'S CORNER.
 6.15-11.0.—Programme S.B. from London.
 Note: The Experimental Transmission for Amateur Wireless Engineers will be carried out by the BOURNE-MOUTH station, 11.0-11.30.
 TUESDAY, October 27th.
 3.0.—Music relayed from the Majestic Picture House.
 4.0.—Afternoon Topics.
 4.15.—Field's Octagon Quartet. Under the Direction of J. H. Rodgers.
 5.15.—Children's Letters.
 5.25.—CHILDREN'S CORNER.
 6.0.—Musical Interlude.
 6.15-11.0.—Programme S.B. from London.
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 7.15.—Royal Horticultural Society Bulletin.
 7.40-11.0.—Programme S.B. from London.
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 FRIDAY, October 30th.
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 5.15.—Children's Letters.
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 Note: The Experimental Transmission for Amateur Wireless Engineers will be carried out by the BOURNE-MOUTH station, 11.0-11.30.
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 7.40-11.0.—Programme S.B. from London.

2BD
495 M.

ABERDEEN PROGRAMMES.

Week Beginning
October 25th.

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 208.

SUNDAY, Oct. 25th.

2.0-5.30 SYMPHONY CONCERT
By the Aberdeen Philharmonic Society

5.0 The Bells of Greyfriars Abbey,
near Peterborough.

6.15 Service and Address

Rev J. AULAY STEELE, M.A.

Minister of the Gospel

Intercessions

Prayer

Para 58 (Tune: "Walter")

Chorus (Tune: "Walter")

Bible Reading

Prayer

Prayer

Prayer

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8.20—Part Songs

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7.40—Mr. DESMOND MCCARTHY

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WEDNESDAY, Oct. 28th.

2.45—Afternoon Topics Mrs. Forrest

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7.25—Musical Interlude, S.B. from

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301 M.

Week Beginning Sunday, October 25th.

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The Harvest of a Quiet Eye,
by P. THOMAS.

Mr. HERV SCHOLLES, Mayor

THE "FEL" ORCHESTRA

Under the Direction of
ALAN SMITH

ATTIENOE GILMAN (Soprano).
LE FRÈRE GILPIN

FRANK K. BRINDLEY

THE ORCHESTRA
overture • The Hussards •

manche d'Arnaud²¹ - A. Arnaud

PATIENCE GILMAN

With Dore
Little Birdie |
only " L.C. Mante 16

Of All Sweet
Herbs

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Drop Not, Young Lover"

THE ORCHESTRA

erhaps, "The World of Youth"
Alfred

Merry Andrew, John Iceland

Orchestral Accompaniment)
PATIENCE GILMAN

To a Miniature " *Brake*
Blue China " *Montague Phillips*

THE ORCHESTRA

Dance of the Hours (1936)

valiz from Rosenkovaler

FREDERICK BRINTON

(Rings Now the Standard At
Faintly visible text below the rings)

The Windmill" (with Orchestra)
H. H. Nelson

FREDERICK CLIFTON
 The Lament of Shah Jehan
 London, B. & H.

THE ORCHESTRA

Selection from *Human & Wildlife*
 49¢ **Tenth**
 99¢ **100¢**

WEATHER FORECAST and
NEWS - S.B. from London
WILLIAM BEACHTHOMAS.

The Ypres League." 88.
from London.

PATIENCE GILMAN.

PATIENCE GILMAN

Where the Bee Sucks v. 1
Shepherd. The D.

THE ORCHESTRA

Section. Carmen 'Basil Toan
Class down

SATURDAY, October 31st.

-Orchestra, under the Direction
of John W. White, relayed from

The Tale of Master T and J.
Roberts

CHILDREN'S CORNER Re-
quested by
-Proctor, S.B. from Louisa

Station Director's Talk

THE FIRST WIRELESS LOUD SPEAKER WAS A TOWN



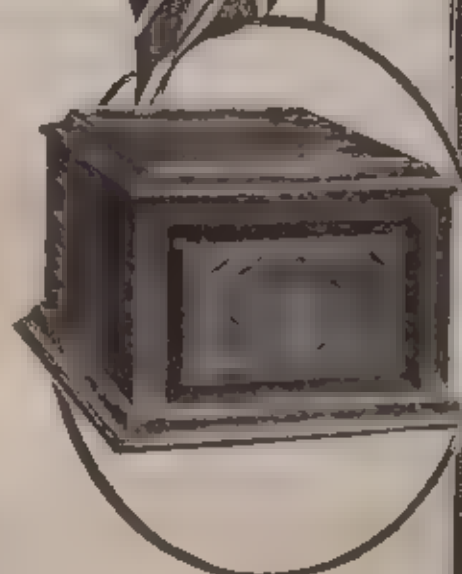
Another great triumph for the incomparable Brown

THE four entirely new Brown Loud Speakers further exemplify the fine spirit of progress which has always dominated the organisation responsible for the famous Brown H.I.

Each of them fulfils a different purpose. The Cabinet Model (illustrated here) will appeal to those who require an article of furniture to harmonise with the appointments of any room. The new H.Q. with its magnificent sweeping curves is based on the superb Brown Q—the Loud Speaker de Luxe. And the new H.3 at a cost of only £3 gives a volume obtainable only in other makes costing several pounds more. Finally, there is the little H.4—a Loud Speaker, only 10 inches high, yet equipped with the same standard Brown tuned reed movement as fitted to all the larger models. Whichever type of Loud Speaker you choose you will always have the satisfaction of knowing that—as a Brown—it is the finest in its class. All Dealers are now demonstrating these new Brown Loud Speakers.

S. G. Brown, Ltd. N. Acton, London, W.3

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15, Market Street, N. Acton, London, W.3
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15, Market Street, N. Acton, London, W.3



Brown Cabinet
Loud Speaker

To the Trade
your here and
distant in the
knowing from your
and a fine
cheap in the future
at once

A beautiful Cabinet in wood
or aluminium, with a
top of the finest quality, polished
and elegant. It is the only
one of its kind in the world.
It is a masterpiece of design and
construction. It is the only
one of its kind in the world.
It is a masterpiece of design and
construction. It is the only
one of its kind in the world.
£6 6 0

BRITISH

Brown

THROUGHOUT

Superior Matched Tone Headphones

TRADE MARK

All Brandes headphones carry our famous money-back guarantee, enabling you to return them within 30 days if dissatisfied. This really makes a free trial.



THE receivers of Matched Tone Headphones have no interests apart. Their whole existence is wrapped up in one another. Gently led into these paths of concerted effort by our Matched Tone apparatus they each give of their best to exactly the same degree. That is the secret of Matched Tone—team work. Obviously, this achieves a desired end. It removes any possibility of one receiver being half a tone lower than the other and also the distinct risk that tone, sensitivity or volume may not synchronise in both receivers. Brandes receivers definitely capture these three essentials in perfect unison. Does not this mean redoubled excellence?

Ask your dealer for Matched Tone.

20/-

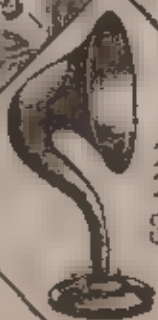
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Experts in radio acoustics since 1908



Table-Talker
30/-

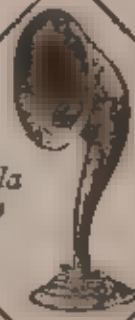


Guarantee

All Brandes Products are sold subject to the approval of the purchaser. If for any reason you are not fully satisfied, return them to your dealer within ten days and he will immediately refund the full purchase price.

We will take your word if they do not meet with your approval. You can have no more to say to us. This guarantee really amounts to a free trial.

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90/-



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The Ruler of Radio

Your set may be a good one, but it is only as good as the valves permit.

The valve is the ruler of radio with absolutely autocratic powers. Every note of music, every inflection of voice, all the charm of radio is made or marred by the valves you use.

How important then it is to choose Marconi Valves—the valves that are persistently perfect in performance, scientifically—not freakishly—designed and sturdily manufactured for long and lasting service.

Your friend who uses them and your dealer who sells them will confirm the merits of Marconi Valves.

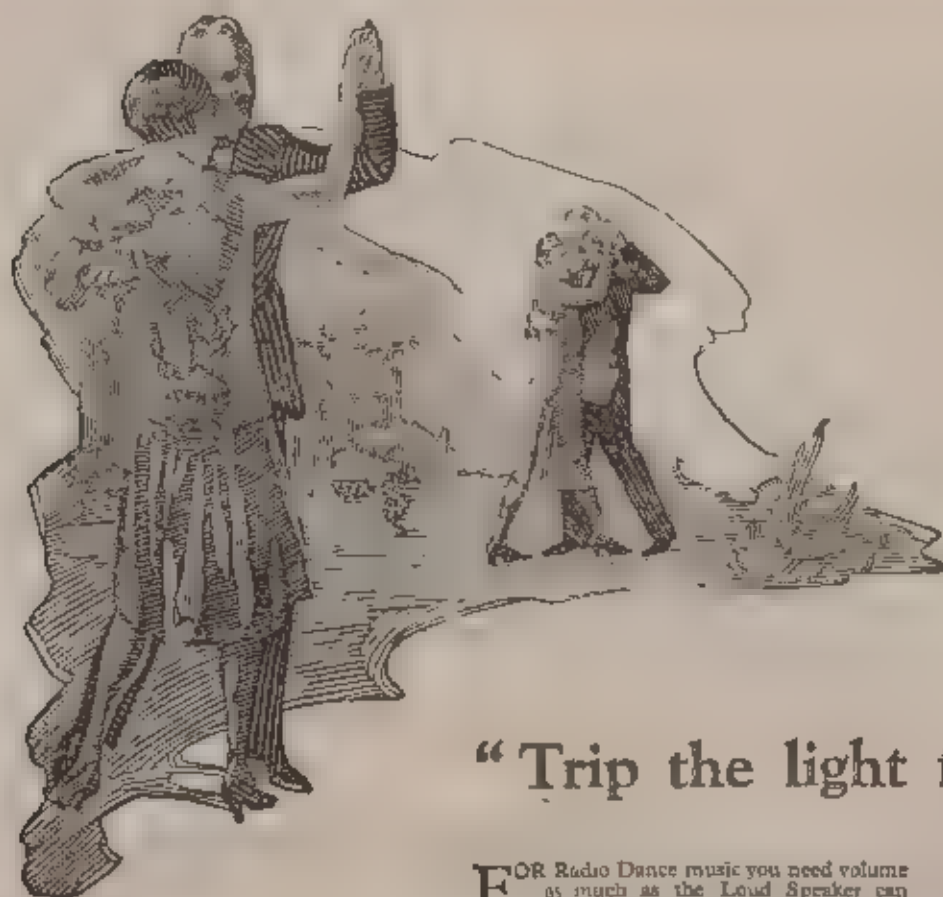
In the range of Marconi Valves there is the right valve for the right purpose—and a valve for every purpose.

Choose. Marconi VALVES

In the purple box

*At your
radio dealers*

Announcement of THE MARCONIPHONE COMPANY, LIMITED
Registered Office: Marconi House, Strand, London, W.C.2



“Trip the light fantastic toe”—

FOR Radio Dance music you need volume as much as the Loud Speaker can possibly provide without distortion. This means obviously the use of a Loud Speaker Valve—and here is where the Cossor W 3 is winning unstated praise from Dual Emitter users throughout the country.

The old idea that a power valve meant extravagant and costly high tension voltage and excessive filament current was rudely dispelled when the Cossor W 3 Valve was placed upon the market.

You do not need to rebuild half your set to get real volume if you use a W.3. Provided your set is already equipped with a first-class L.F. Transformer and that you can add grid bias if required, and that your L.F. valve can receive a greater anode voltage than the Detector or H.F. valves, all you need to do is to take out your existing valve and insert a W 3.

The increase in volume and the wonderful fullness of tone will amaze you. And it will be entirely due to two distinct points of superiority. The Wuncell filament and the

famous electron-retaining Cossor principles of design. The Wuncell filament is manufactured under a process known only to Cossor, whereby it is built up layer upon layer—the only filament in the world to be made under this method. Whereas other valves suffer from current consumption by the use of fragile and wasteful conventional filaments, the Cossor uses one as efficient as that used in a bright emitter valve, but which gives off a positive stream of electrons at a dull red glow. A real, long-life filament, in fact. Couple such a filament to the efficient hood-shaped anode and grid, and obviously you'll obtain an exceptional degree of efficiency.

If you would know more about the unique Wuncell—how it will save its entire cost of 14/- in accumulator recharging within a few months—how its almost unbreakable filament is securely anchored in three distinct places—how the same valve can be used with either a 2-, 4- or 6-volt accumulator without alteration to your Receiving Set—go to your Dealer and ask for some of the new Cossor Felders free of charge—they are well worth reading.



The Cossor W.3
Loud Speaker Valve

A new power Valve
for use with Wuncell
and all 2, 4 and 6 volt
Emitters. Filament
Voltage 1.5 volts.
Current consumption
3 amp.

18/6

Cossor

MANUFACTURERS OF
MOTOR CAR ELECTRICAL
EQUIPMENTBY APPOINTMENT
TO H.M. THE KING

C.A.V.



27/6

*Best Value
for Money*



30/-

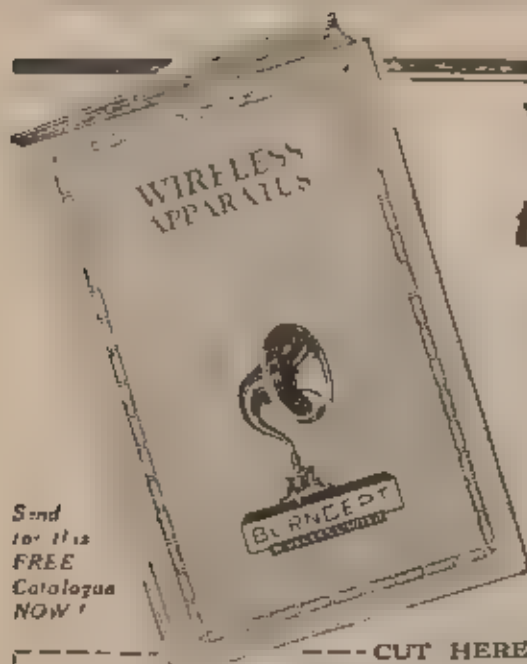
THERE is no need to endure the inconvenience of headphones when you can obtain a C.A.V. TOM ITT LOUD SPEAKER for as low a sum as 27/6. Small in size and price, there is nothing "cheap" about it: it is made by a firm with 32 years' manufacturing experience—the manufacturers of the world famous C.A.V. Motor Car Electrical Equipment.

List No. 5001 Black Crystalline Enamel, 2,000 ohms - - 27/6
" " 5003 Imitation Tortoiseshell Flare, 2,000 ohms - - 30/-

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C.A. Vandervell & Co. Ltd.
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IF you want to experience the pleasures of good loud speaker reception or if you want a set which will give you a choice of programmes, then you should send for the latest edition of the Burndipt Catalogue. This 100-page publication (free on request) gives illustrations and full particulars of an extensive range of guaranteed apparatus, which includes everything for radio reception from components to complete installations, at prices to suit all purses.

You can select apparatus to suit your requirements perfectly from the pages of the Burndipt Catalogue. Practical demonstrations can be arranged with your local agent. Post the coupon to-day.

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POWERFUL yet SIMPLE

ALL the fine programmes broadcast any day from stations all over the world are open to you for selection if you are the fortunate possessor of this receiving set. Further you can note the position of your indicators and return to any programme at will. Two controls only are used and reception is arranged entirely by means of a frame aerial.

Seven Wacovalves, operating from dry batteries, are incorporated in this instrument which together with Frame Aerial, Battery Box, Batteries, and one pair of Head Receivers, forms the complete equipment.

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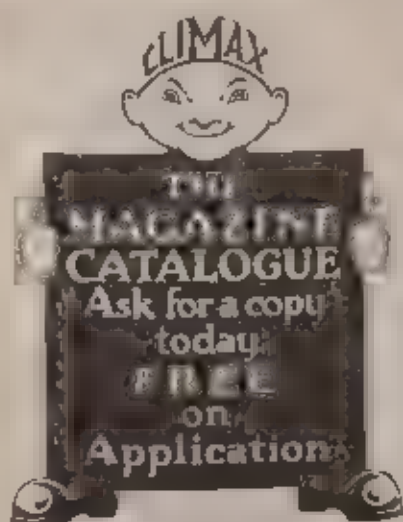
CONNAUGHT HOUSE, ALDWYCH, LONDON, W.C.2.

Works: NORTH WOODWICK, NEW SOUTHGATE and HENDON.
 Branches: Glasgow, Leeds, Birmingham, Manchester, Newcastle, Cardiff, Southampton, Liverpool, Dublin.



Price complete with
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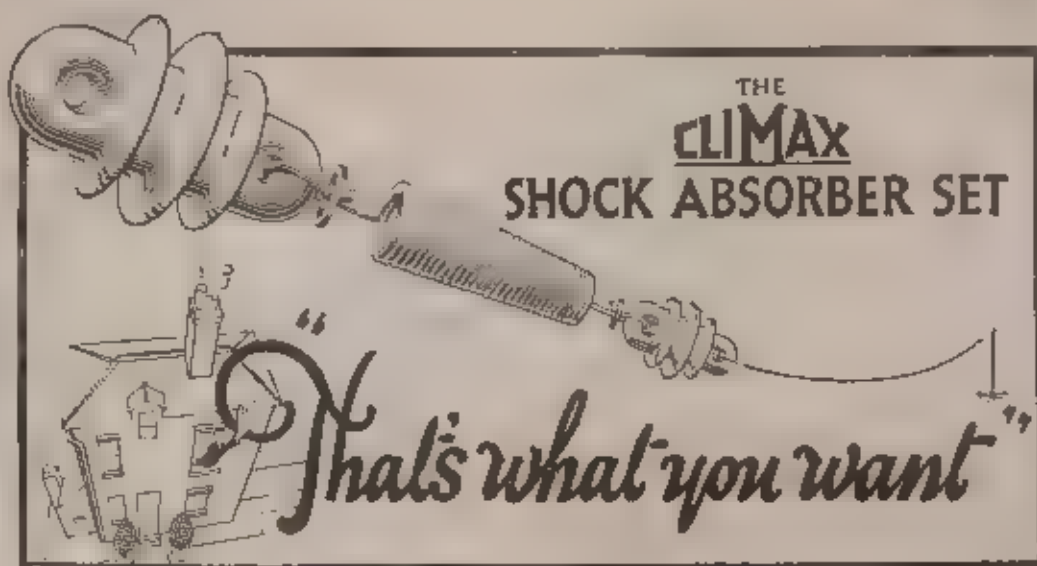
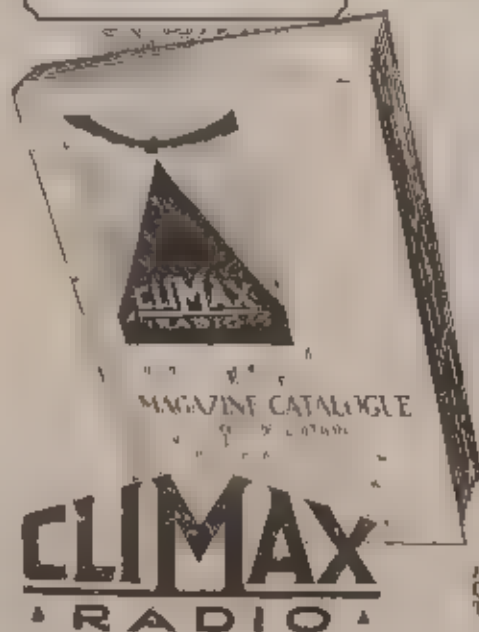


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By Anthony Somera.

I HAVE discovered a remarkable method of learning languages for which I have been looking all my life. I only wish I had known of it before; what toil, what disappointment I should have been saved!

It was some time back that the British people do not possess the "gift of tongues." Certainly I never possessed that gift.



At school I was hopeless. When the subject was French or German, Latin or Greek, I was always somewhere near the bottom of my form. Yet in other subjects—English or History or Mathematics—I held my own quite well. I have now come to the conclusion—my recent experience has convinced me of this—that the reason I failed to learn languages was that the method of teaching was wrong.

Although I never could "get on" with Foreign Languages, I have always wanted to know them, especially French. I have wanted to read the great French authors in the original, and not merely through the medium of a characteristic translator. It was I have wanted to read French or Italian or Spanish or German or Russian. So I have often thought of learning a foreign language. And at last I have found it.

Some time ago I saw an announcement entitled, "A New Method of Learning Languages." I read it, and when I saw that this method was being taught by the well-known Pelman Institute, I wrote for the book "How to Learn French," and received it. It is the method for the Course in English. Frankly, it has amazed me. Here is the method I have wanted all my life. It is quite unlike anything I have ever seen or heard of before, and its simplicity and effectiveness are remarkable.

Consider, for example, this question with which the book (which, I may say, can be obtained free of charge) opens:

"Do you think you could pick up a book of 400 pages written in a language which you do not understand, or Italian or French or German or Russian, and read it through without referring to a dictionary?"

Most people will say that such a thing is impossible. Yet this is just what the Pelman method of language instruction enables one to do, and so remarkable is this method that I should

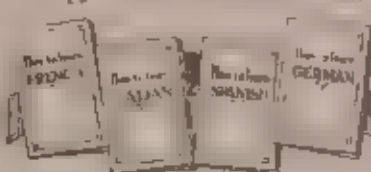
be greatly surprised if it doesn't revolutionise the normal method of teaching languages in this and other countries.

The Pelman Language Courses are based upon an original yet perfectly sound principle, and one of their most striking features is the fact that they are written on only in the particular language (French, Spanish, Italian, or German) concerned. There is not an English word in any of the books. You know the meaning of a French word you can study those Courses with ease, and read the whole without a mistake, and without "looking up" any words in a French-English, Spanish-English, Italian-English, or German-English dictionary. This is an amazing and incredible fact, yet it is perfectly true, as you will see for yourself when you take the first lesson.

Another important fact about this new method is that it enables one to read, write, and speak French, Spanish, Italian or German without bothering one's head with complex grammatical rules or burdening one's memory with the task of learning by heart long vocabularies of French words. And yet, when the student has completed one of the Courses, he or she is able to read Foreign books and newspapers, and to write and speak the particular language in question accurately and fluently and without hesitation.



The method of learning French, Spanish, Italian, or German by correspondence is fully explained in four little books (one for each language) and I strongly advise those who are interested in the subject to write for a free copy of one of these books to-day.



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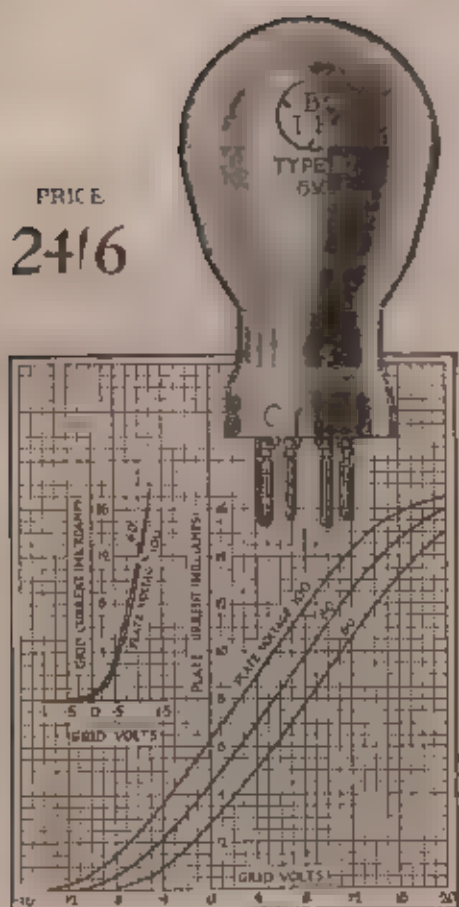
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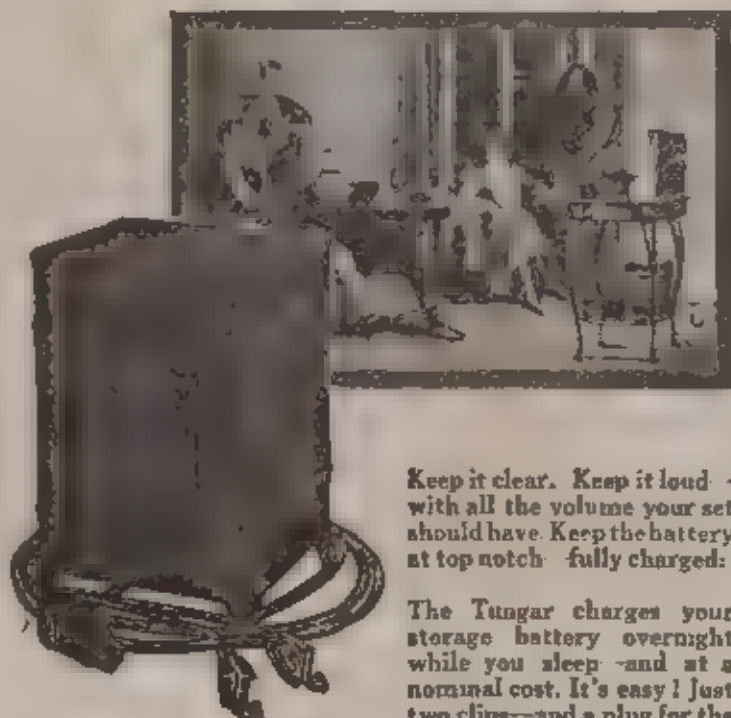
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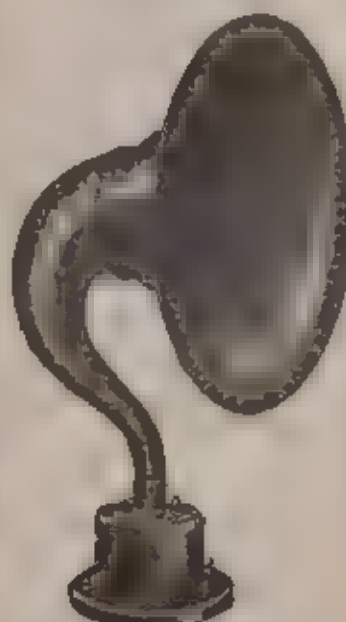
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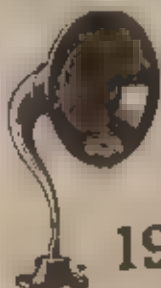
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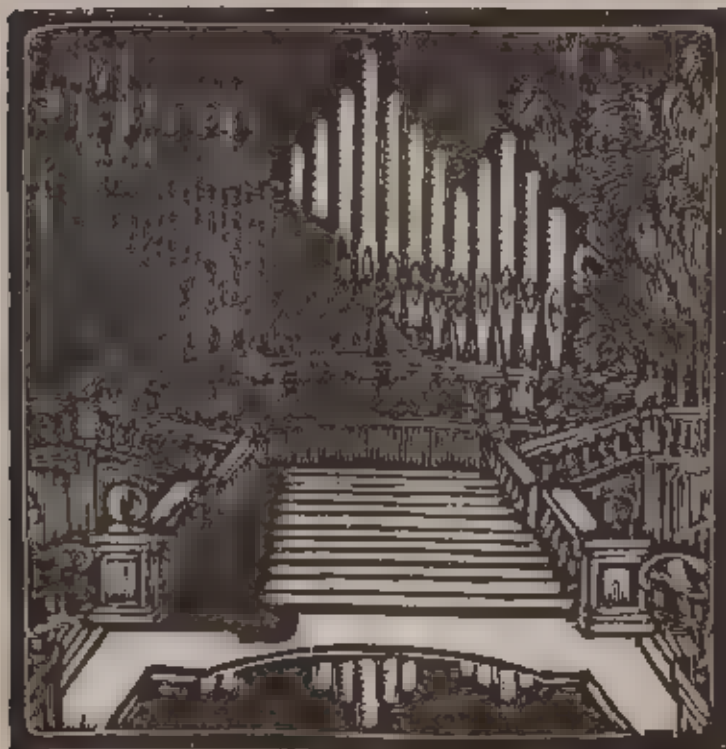
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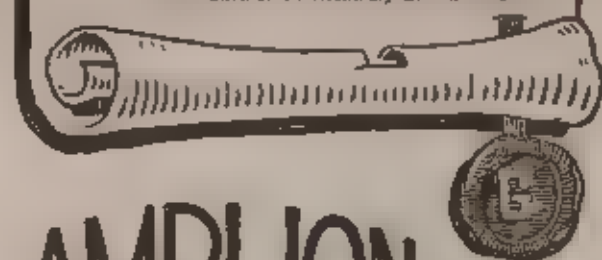
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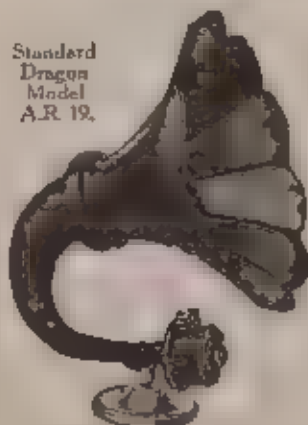
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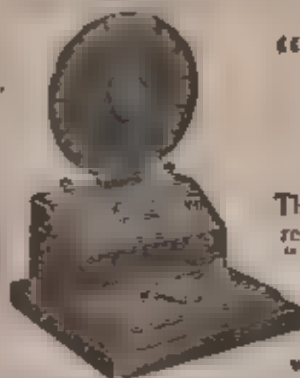
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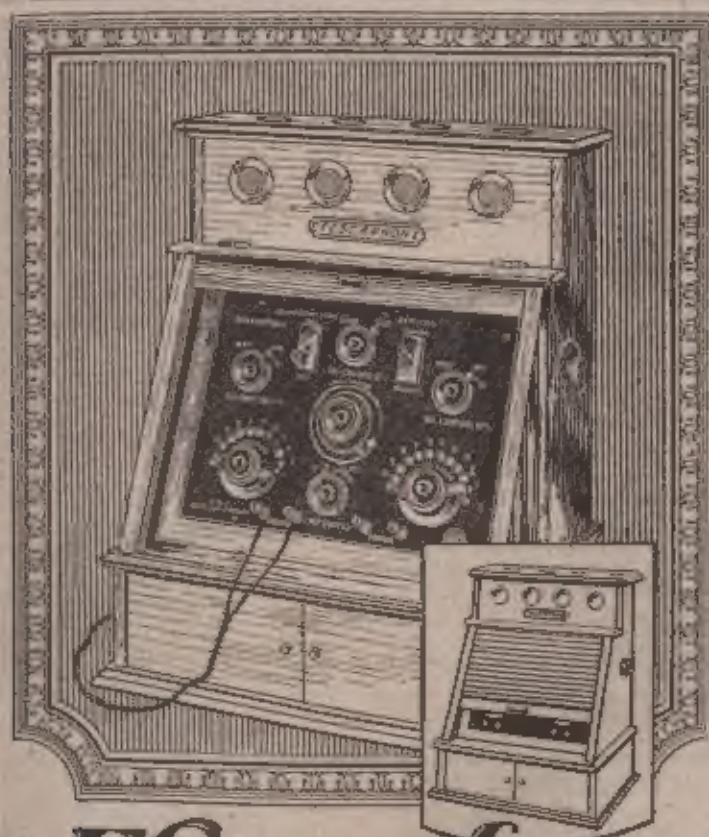
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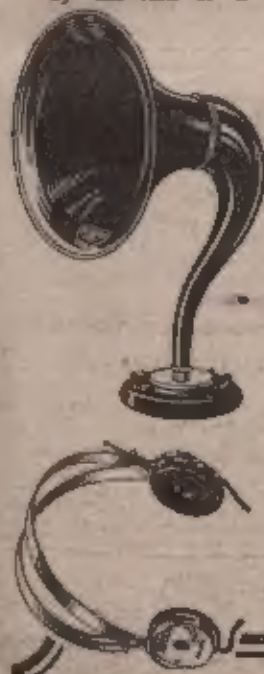
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They have many special constructional features and are designed to give a smooth, full-powered current output ensuring the clearest reception, greatest volume, and maximum range from your set.

Lucas Radio Batteries are moulded in one piece from "Milam," each model being self-contained, with Cover.

"MILAM" (which means "Moulded In Lucas Acid-proof Material") is entirely acid-proof and gives great mechanical strength to the battery, while its finish resembles polished ebony, giving the batteries a very handsome appearance.

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Write for further particulars of LUCAS RADIO BATTERIES Post Free, on request, from Department G.

TYPE	Volts	DIMENSIONS	Actual Capacity	Intermittent Rate	PRICE
RM9	6	12 x 5 1/2 x 10 1/2 in.	90	180	£4. 1. 6
RM5	6	10 1/2 x 5 1/2 x 10 1/2 in.	52	104	£3. 18. 6
RH5	6	5 1/2 x 5 1/2 x 5 1/2 in.	16	32	£1. 9. 6
RO5	6	6 1/2 x 3 x 7 1/2 in.	12	24	£1. 7. 6
RP3	6	7 1/2 x 5 1/2 x 9 in.	30	60	£2. 2. 0
RP7/6	6	9 1/2 x 5 1/2 x 9 in.	50	100	£2. 15. 0
RP7/2	2	5 1/2 x 2 1/2 x 8 1/2 in.	50	100	£1. 2. 6

Actual Capacities given above are at a 20-hour rate of discharge.

Types RH5, RO5 and RP7/2 are specially suitable for Dual-voltage Voltmeters.

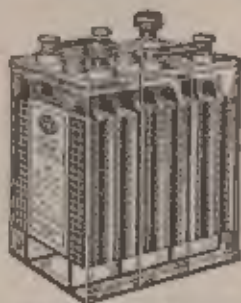


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